

BAY GUARDIAN

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. JANUARY 9 THROUGH JANUARY 16, 1976. VOL. 10, NO. 14.

The judge who saved the oil companies

How Federal Judge Royce Savage left the bench and became a major figure in Gulf Oil's political bribery scandals. Page 6.

A macho hangover from the Fifties

Larry Peitzman reviews "One Flew Over the Cuckoo's Nest." Page 18.

A new bicentennial irony

Local police gear up to smash the second American revolution. Page 8.

Berkeley coop election heats up

Management rift injects a new issue into an otherwise ho-hum campaign. Page 5.

POETRY IS BACK

In the coffeehouses and on the presses - the biggest poetry renaissance since the Beat era. A directory of readings, original poetry by Ferlinghetti and other local poets. Pages 11-17.



Letters

DON'T BLAME THE LANDLORDS

Your editorial on the Gartland fire lacked Katy Butler's usual perception [see "Who's to blame for SF firetraps?" Guardian 12/19/75]. Predictably enough for the Guardian, you blame this tragedy on a stock cartoon assortment of rich, greedy landlords, noble but frustrated officials, and lax enforcers. Thus your solution is simple "lawncorder": more code enforcement. I don't think you have grasped the problem.

Contrary to your apparent belief, slumlords are not the wealthy and powerful elite. A study of Newark, N.J.'s slums by George Sternlieb found that the owners were themselves lower middle class, trapped in a spiral of deteriorating land values, and financially incapable of escaping. The owner of the Gartland, whom you characterize as living in a "comfortable Ingleside house," is hardly a mover and shaker in San Francisco, and I suspect her Ingleside house is a far cry from opulence.

Now consider these planning and building codes you want everyone to comply with. Moses didn't bring them down from Mt. Sinai; they seem more the product of Franz Kafka. Their general theme is to require a \$10 cost for a \$2 effect. Virtually every provision is a boondoggle for some manufacturer or union. The total effect is to make it prohibitively expensive for owners to bring their buildings up to code, aside from requiring the literal waste of tremendous amounts of money.

But the codes aren't the crux of the matter: their enforcement is. Suburbanite Alfred Goldberg may complain to you that he is understaffed. But anyone seeking to build or renovate a structure in this city knows that his small staff has absolute, tyrannical control over their efforts; and that upon the lest sign of activity, someone from the building department will swoop down on them like a harpy to the feast.

Now consider the owner of

something like the Gartland. What should the owner do? If the owner undertakes repairs, there is a good likelihood that the building department will require such expensive additional work that the whole building will have to be abandoned. Thus, most owners choose to do nothing, or to do very little, very surreptitiously. I would make a large wager that more than half the buildings in this city are significantly below code.

Keith Roberts
San Francisco

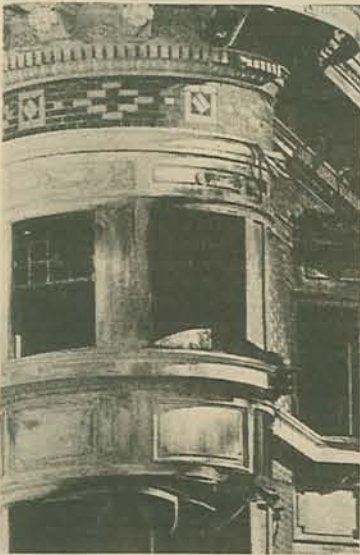
ANOTHER FIRETRAP CULPRIT

Exploitation of the economically less fortunate of our fellow citizens by the wealthy slumlords and slumladies who own the more than 700 firetraps and otherwise dangerous rental properties in San Francisco is to my mind the most hideous example of anti-social, selfish behavior conceivable.

The Katy Butler editorial, "Who's to blame for firetraps?" [Guardian 12/19/75], is a good beginning toward a new era of forcing these comfortable and often arrogant slum owners to invest enough of the capital which monthly flows into their accumulation of wealth as rental income back into the maintenance of their buildings. It would be a shame not to keep this issue in the forefront during the next year or so, until our city government acts decisively and firmly on the various proposals in the Butler editorial.

The property tax assessor is another culprit involved in the creeping decay of property. Properties which are renovated properly are more valuable; the taxes skyrocket. An example is the 145% increase in assessment of my Victorian duplex this year. Slumlord-owned properties, including in my block those of Mt. Zion Hospital, and realtor Angelo Sangiacomo, are viewed as being in such bad condition that the assessor cannot find it in his heart to tax them more than a fraction

of their potential if restored. The obvious incentive is to let rental properties rot. The two above mentioned slumlords in my block have had their buildings condemned for several years, and there are others. There have been countless fires in one. Toilet water pours from floor to floor in another. Only recently has City Attorney Ed Johnson been able to force action in court, because of the huge backlog of such cases.



As Mrs. [Beatrice] Present [owner of the Gartland Apartments] lives in spacious comfort while her condemned properties burn her tenants into unrecognizable charcoal, Mr. Sangiacomo lives in splendor on Edgehill Way while he advertises his slum in the neighborhood we have tried for more than a decade to restore this way: "S125. 6 rms., Dirty! Filthy! Viet. Open. 2251 Sutter St.", S.F. Chronicle, page 26, March 9, 1974. Drive by and take a look.

The Mt. Zion property which burned so often at 2263 [Post St.] has just been demolished instead of renovated, and they are now demolishing another Victorian in the same block for hospital parking. It is not demolition which we require, it is restoration.
Tip Hillan, President
Homeowners of the Western Addition
San Francisco

'SLANTED AND VICIOUS STYLE OF WRITING'

You do yourself a great disservice when you so slant an article as to destroy the important point it might have made. When I finished reading "Purging a Liberal Leader from the Local Democratic Party" [Guardian, 12/26/75], the only conclusion I could safely draw was that its author (Burton Wolfe) is an untrustworthy as the people he attacked. For instance:

1. "Eyes glistening with self-appreciation behind horn-rimmed spectacles, [Charles T.] Manatt savors each of his own witticisms, as do the opulent white party members who love him so dearly." Is that supposed to be news or even editorializing? The only message I get from it is that Wolfe is going to condemn everything that the man says, and that I'll never know what really happened.

2. Two paragraphs later I'm told that the antagonists are

"opulent white lawyers" on the one hand and "blacks" on the other. Although the very next line refers to a black attorney, there is no mention of whether he's "opulent" or not. Presumably he isn't, since he's on the side Wolfe likes.

I'm not a member of the Democratic Party, don't know the people, and don't know anything about this matter except what I read. It's too bad that our local papers didn't bother to cover it; but it's equally bad that your paper ruins its coverage by a slanted and vicious style of writing. I could as easily believe Time Magazine as you.

Roger Bernhardt
Golden Gate University
San Francisco

MISLEADING POT AD

The December 19th Bay Guardian carried an ad selling "Pot Scales" that contains some very misleading and inaccurate information about California's new marijuana law which takes effect January 1st.

The ad states that under the new law (authored by San Francisco Senator and Mayor-elect George R. Moscone), possession of not more than one ounce of marijuana is a misdemeanor carrying no criminal record and enforced by a citation and a fine of not more than \$100. Possession of more than one ounce, the ad states, is a felony, carrying a criminal record and punishable by "JAIL!!!!".

In point of fact, the new law totally abolishes felony penalties for possession of any amount of marijuana for personal use. Whether it's one ounce or one pound, if it's not possessed for sale, it's a misdemeanor. Regardless of the amount, all persons convicted of simple

possession will receive a misdemeanor record which is automatically destroyed after two years.

Possession of not more than one ounce will be enforced only by citations and fines, instead of arrests and jail penalties. Police officers, however, have the authority to issue citations for possession of greater amounts at their discretion, though persons possessing more than one ounce face a fine of up to \$500 or six months in county jail, or both fine and jail.

Since San Francisco voters have just elected a Mayor and a District Attorney who both support decriminalization and abhor the barbaric practice of arresting and jailing marijuana users, we can hope that all arrests and jail penalties for simple possession, regardless of the amount, will come to a long overdue end in San Francisco in 1976.

Gordon S. Brownell
West Coast Coordinator
National Organization for the Reform of Marijuana Laws
San Francisco

Editor's note: Thanks for the correction. The wording of the ad, which runs on page 13 of this issue, has been changed to be more technically accurate.

'WORSE THAN USELESS'

I came home from a delicious well-served meal at Paprikas Fono to read [Merrill] Shindler's savage review of the restaurant [Guardian 12/26/75]. It reminded me of returning from Santa Barbara this summer having been misled by 101 Productions' restaurant guide and finding it extolled by your critic. He seems to be worse than useless.

Joseph F. Traub
Orinda

THE SAN FRANCISCO BAY GUARDIAN

THE GUARDIAN BUILDING, 2700-19TH STREET, SAN FRANCISCO, CA 94110

"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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Please, no more Cyril Magnins and Joe Mazzolas!

Moscone's big job: picking up the pieces

It's good to see George Moscone beginning to take hold at City Hall and beginning to undo eight years of Joe Alioto.

Moscone is moving quietly and less flamboyantly, he isn't making grandiloquent promises, he isn't asking the city to "join with me in a grand urban coalition . . . in a relentless effort to ignite a flame in the breast of this city," as Alioto did in his inaugural address on Jan. 8, 1968. The Moscone style is welcome.

Moscone didn't run his campaign as a plebiscite on Alioto's legacy, but he will in effect have to repudiate much of what Alioto did, on behalf of Manhattanization, soaking-the-neighborhoods, his Chamber/big labor first priorities, and keeping the likes of Peter Boudoures and H. Welton Flynn on city commissions.

That is, Moscone must move strategically to repudiate much of Alioto's legacy if he wants to be a successful mayor and if he wants to reverse the fiscal and planning policies that are taking us hellbent the way of New York. It is reassuring to see Moscone has lobbied successfully with the supervisors to appoint a select committee to investigate the airport expansion business and that he's begun to follow through on his oft-repeated campaign pledge to force the resignations of all present city commissioners.

The appointment of Jack Morrison as head of the search committee for new commissioners was an inspired one, and it's good to see names like Anna Darden, Doug Engman, Edison Uno, Sally Lilienthal, Sue Hestor, Idaree Westbrook and Susan Bierman on the committee, already playing a role in the new administration.

But the real test for Moscone is soon to come: how he moves on his crucial appointments. Will the new police chief be tough and resourceful on violent crime and not divert his energies on victimless crime and the old hard-line Alioto policies? (We hope Moscone conducts a nationwide search for a chief, to insure we get the best man for the job.)

Will the new Chief Administrative Officer be a top professional, a public interest executive, not a former Chamber of Commerce official and errand boy as was Tom Mellon?

Will Moscone follow through and appoint a wide spectrum of citizen interests (minority, neighborhood, environmentalists, rank-and-file labor) to the commissions or will the environmentalist-dominated search committee be window dressing for some of Moscone's cronies and Manhattanization boosters?

More important, will Moscone follow through and push hard for the resignations of commissioners from commissions and boards about which there is some legal question as to jurisdiction?

To get down to specifics: Moscone must rid the Redevelopment Agency board of the downtown/big labor coalition that has dominated it for so many years, on behalf of big buildings. He must push hard, despite the city attorney's opinion that he has no power to fire the RDA board, for the resignations of Walter Kaplan, Stan Jensen and Joe Mosley. He must appoint good neighborhood people like Pete Mendelsohn and Arnold Townsend, people who have experienced first hand the brutalizing effects of an incredibly powerful, all-but-independent Redevelopment Agency.

Must go's on the Planning Commission: Mortimer Fleishhacker and Walter Newman, whose business interests have benefitted directly from Manhattanization, and elevatorman Hector Rueda. In their place, the city needs people who are concerned with neighborhood preservation, with low-income housing, with the needs of families,



not exclusively with the corporations, banks and savings and loans.

On the Public Utilities Commission, the whole PG&E Five must go, the PG&E five who have blocked every move for years to do an independent, city-sponsored feasibility study to buy PG&E in the city and to make as much as \$21 million a year from our Hetch Hetchy public power, as determined by an independent group of certified public accounts.

The PG&E Five who, instead of voting for a feasibility study that would benefit San Francisco, voted instead without dissent to put up a chunk of money to do a feasibility study to dam the Tuolumne River to produce more SF-financed power for the benefit of PG&E and Turlock and Modesto. A jolly, jolly group that must be forced to resign, member for member, by people interested in buying PG&E and developing to the fullest our Hetch Hetchy power development complex.

On the Port Commission, Alioto yes-men Gary Vanelli, Harry Bridges and James Rudden, must go. If the Port is to develop new maritime jobs and keep more shipping from going to Oakland, it must be rid of Alioto's special interests and sprinkled with people like Dick Grysieck and Jack Morrison.

On the Airport, Joe Mazzola, Bill Coblentz and Bill McDonnell, three people who have been closest to Alioto and who have pushed hard for an insane expansion program, must go.

Housing—George Evankovich must go and be replaced with low-income housing advocates like Charles Smith of the International Hotel, Martha Sanger of the Goodman Building and Chester Hartman, who did the definitive book on Yerba Buena.

To sum up, Moscone can't be content to appoint new people just to those commissions over which he has absolute jurisdiction (library, social services, human rights, etc.) and to ignore those many crucial commissions (PUC, park/rec, civil service, redevelopment, airport, port, housing and parking) where he is prohibited by law from firing commissioners until their terms expire. We recommend that he "go to the public," as he put it many times during the campaign, to blast the H. Welton Flynn out of their conning towers.

We further recommend that he begin his administration by challenging City Attorney Tom O'Connor and O'Connor's public position that Moscone can't fire airport, port, redevelopment, housing and parking commissioners. O'Connor spent the last eight years cowering before Alioto for all the wrong reasons, and Moscone might as well start out his administration by undertaking the big job of turning O'Connor around.

One final note: Moscone told a Guardian reporter in an interview during the campaign that he would replace all the commissioners, not merely fire them and then immediately reappoint them: Q: "You have used the word 'replace' in reference to the commissions. That doesn't mean the same thing as asking them to resign . . ." A: "I can't put any of them back. I mean that would be a worse fraud than just telling the people at the end, 'I was just kidding you.' I can't put any of those people back. Even those who are probably doing a good job, because we have other people out there who would do it."

But when Moscone sent out letters to commissioners requesting resignations, he also included an application form and an invitation to reapply for another post. We hope this is just Moscone's attempt to be as polite as possible and ease the commissioners out lightly, not an attempt to renege on a campaign promise which we took to be serious and solemn. Please, no more Cyril Magnins and Joe Mazzolas!

—Bruce B. Brugmann

AS THE NEW DA TAKES OFFICE...

Joe Freitas, SF's new District Attorney, should be commended for his decision not to prosecute most victimless crimes—including prostitution and marijuana cases—but we have yet to hear whether Freitas plans to prosecute political cases such as the voter registration fraud, the major figures in the Sunol golf course scandal, police vandalism during the police strike or political burglaries conducted under the auspices of the SF police department.

It's about time San Francisco had a DA who plans to put SF's over-active police vice squad and its captain, Gerald Shaughnessy out of work.

What's more, Freitas should be congratulated on some of his new appointments, particularly Ray Bonner, who has worked for Ralph Nader and the Consumers Union, to head the DA's consumer unit.

However, Freitas has been altogether too mum during the campaign and since about his intentions to investigate fully and prosecute vigorously voter registration fraud cases. The new DA's whole administration would be tainted if he appears to shrink from prosecuting these well-documented and well-publicized cases because some of his prominent labor union backers like George Evankovich may be involved. That's the kind of selective justice San Francisco was accustomed to under former DA John Ferdon and Mayor Joe Alioto. It would ill befit Joe Freitas.

And there's at least two other loose ends from the Alioto administration the new DA should immediately investigate—the Sunol golf course scandal (Guardian 7/12/75) and the David Bronson/police burglary cases.

The Bronson case became a campaign issue when David Bronson appeared at a press conference with Carol Ruth Silver, one of Freitas's opponents for DA, and admitted he had committed a number of political burglaries for the SF Police Department's intelligence unit. [Bronson's activities were first disclosed in "The Man Who Burglarized the Downtown Peace Coalition" Guardian 2/22/75.] Although the statute of limitations has expired for the original burglaries, it has not run out for the police cover-up, which involves at least Sgt. John Vannucci and his superiors at the intelligence unit.

Finally, Freitas should investigate and prosecute cases of police vandalism that took place during the police strike last summer. Sure, it won't make the incoming DA any friends with the police department, with whom he must work closely in his new office. But, he was elected by the people of San Francisco who deserve as much protection from lawless cops as from lawless civilians.

—Bob Levering

Our Co-op election endorsements

The Guardian recommends the progressive slate of Ceophus Brown, Lois Green and Bruce Miller for the board of directors in the Berkeley Co-op election.

Last year Co-op members succeeded in electing a progressive majority to the Co-op board of directors. Election of these candidates will increase the size of that majority and consolidate its strength, insuring continued Co-op support for the United Farmworkers Union, aggressive lobbying efforts on behalf of consumer interests and the responsible, steady expansion of Co-op facilities and services in the Bay Area.

All three candidates have racked up

and impressive record as Co-op members and community activists: Brown was co-founder and first president of the Richmond branch of NAACP, an active trade unionist and current chairperson of the El Cerrito Co-op Center Council; Green is a Sierra Club and Berkeley Ecology Center member and co-chairperson of Co-op's Consumer Protection Commission; Miller is a Berkeley Ecology Center member, an alternate to the Co-op board of directors, and a member of the Shattuck Avenue Co-op Center Council.

Vote for the progressive slate.

—Bill Wallace

MORE IRANIAN PATRIOTS HAVE BEEN SENTENCED TO DEATH STOP THE EXECUTIONS FREE THE 40,000 IRANIAN POLITICAL PRISONERS

DROP THE
SENTENCES
FREE THE
PRISONERS

IRANIAN STUDENTS
ASSOCIATION
IN NORTHERN CALIFORNIA (ISAND)
MEMBER: I.S.A.U.S. و
WORLD CONFEDERATION
IRANIAN STUDENTS



Thirty Iranian students began an "unlimited" fast on Jan. 2 to protest the dictatorship government of the Shah of Iran and death sentences recently handed down to 10 Marxists in Iran. The Marxists were sentenced for allegedly killing three US military advisors in Iran. The US currently has about 20,000 advisors in Iran. The students cannot be photographed without masks because the organization to which they belong, the Iranian Students Association, is outlawed in their country and they could be jailed for belonging to the group when they return home. The students are at St. Peter's Church, 24th and Alabama Streets, in SF.

Co-op election perks up

On Dec. 15, Berkeley Consumers' Co-operative's popular general manager Roy Bryant announced he intended to resign from the post he has held since 1972, surprising nearly all members of Co-op's board of directors. Bryant later reconsidered and has decided not to resign—at least, not right now—but as the Guardian goes to press, he is leaving Co-op on a paid 60-day sabbatical in order to rest (he hasn't had a vacation in three years) and give some thought to the cooperative and his role in it. The catch: Bryant is leaving in the middle of a Co-op board of directors election, and there's a good chance some candidates may try to make political hay from his near-resignation and leave of absence, injecting the sometimes strained relationship between the board of directors and the general manager into an otherwise dull campaign.

The Co-op board of directors is split into self-described "progressive" and "independent" factions. The "progressives" tend to favor strong Co-op stands on outside political and social issues—for example, support for the UFW and lobbying efforts to ban fluorocarbon aerosols—while the "independents" reject Co-op involvement in outside issues and stress "sound business policies," such as fiscal conservatism. "Progressives" believe the board of directors should play a direct role in the management of the cooperative with the general manager as an administrator of detailed policy. The "independents" favor a strong general manager and close cooperation between management and the board in developing policy.

Last January, the progressive faction elected three new directors—Merry Blodgett, Doris Morris and Ray Thompson—who joined progressive incumbents Jane Lundin and Linda Akulian in a five-vote majority on the nine-member board. Independents Edna Haynes, Gerald Rubin and Carol Strand—the "sound business" faction closest to management—were left in a permanent minority.

This year it is likely the "progressives" will consolidate their majority by elect-

ing at least one more board member and possibly three. Bryant's problems with the board of directors and his near resignation may inadvertently provide the "independents" with a strong issue to use against the "progressives" in an attempt to block the Co-op's left wing from increasing its majority on the board.

No matter which faction wins the election, Bryant's future plans are unclear. The board of directors unanimously commended him for his stewardship—even those who have disagreed with him on particular issues—and board member Linda Akulian told me, "We are looking forward to his return," but Bryant has made no commitment to stay with the Co-op when his leave of absence comes to an end.

—Bill Wallace

ARTISTS "CANNED" BY CORPORATION

The American Can Collective, a group of artists and performers in SF's Mission district, was forced this week to change its name. The American Can Company, a Connecticut-based conglomerate, had filed suit against the collective, claiming infringement of its trade name and asking for \$50,000 in punitive damages. The artists decided to drop their "American Can" name because they couldn't afford the extensive costs of fighting the lawsuit.

The 17-member collective hit on the "American Can" name in 1973 because their gallery is situated in Project Artaud, a former American Can Company warehouse that now provides living and working space for a number of SF artists. All went smoothly until February 1975, when Chronicle art critic Alfred Frankenstein wrote a column about the gallery, tipping off the can corporation to its existence. Last April, John P. Macmeeken, an American Can Company attorney, sent a warning letter to the collective, demanding they change their name. Macmeeken claimed the corporation had received phone calls from people who thought it was related to the gallery.

Collective members Zhdan V. Rudnyckiy and Robbin Henderson replied, asking Macmeeken if there was some way they could retain the name. "No

one has requested cans from us," they wrote. "We are surprised that the American Can Company has received requests for art . . . We would appreciate your client's courtesy in referring all requests for art works to us. We, in turn, promise to refer all requests for cans to your client."

The letter failed to sway American Can Company lawyers or executives. They refused to accept attempts by the collective to be known as "American Kan Kollektive" or "American Can't Collective," and late in October the company filed suit in US District Court. Earlier this week the collective gave in and changed its name. The gallery's new name will be "Southern Exposure," but it will retain its old location in Project Artaud, 401 Alabama, SF.

—Katy Butler

FOLLOW THAT STORY!

San Quentin Six Trial (7/26/75): On Jan. 5, the opening day of the San Quentin Six defense, prisoner Hugo Pinell, who is acting as his own attorney, startled his co-defendants and their lawyers by claiming that attorney Stephen Bingham, in cooperation with law enforcement agents, brought a gun into San Quentin Aug. 21, 1971. According to Pinell's theory, Bingham plotted with law enforcement agents to set George Jackson up to be killed. Pinell's contention differed from that of other defense counsel, who maintain that law enforcement agents plotted the assassination of Jackson, but that Bingham was in no way involved. The prosecution claims that Bingham, who visited Jackson the day Jackson and five others were killed at San Quentin, smuggled a gun into the prison visiting room. Bingham disappeared shortly after the incident and has never been apprehended.

The first witness called by Pinell was Dr. Frank Rundle, former chief psychiatrist at Soledad Prison. Rundle testified that Soledad officials "hated and despised" Pinell, and an administrator there vowed Pinell "would spend the rest of his life in a strip cell." Rundle described the strip cells, located far at the back of the prison's maximum security section, where steel doors could close the cells off so no light entered, and extraordinarily tight security prevailed. Prisoners locked up there, said Rundle, "tended to be, if not forgotten, not attended to."

—Eve Pell

San Francisco Magazine (4/19/75): Milton W. Jones, publisher of San Francisco Magazine, has been talking with several prospective purchasers of the magazine including Clay Felker, publisher of New York Magazine and the Village Voice. According to Ronald Hagen, San Francisco's associate publisher, Jones refused an offer of \$275,000 down and \$600,000

Oakland axes rehab funds

On Dec. 23, the Oakland City Council voted 5-2 against spending any federal community development money to rehabilitate vacant housing in blighted neighborhoods, thereby reneging on a year-old city policy. The council's vote means that owners of vacant houses will have to take out private loans from banks and savings and loans in order to fix them up. Since many of these homes have been abandoned by their owners, it is unlikely there will be a stampede to repair them.

Irate citizens from a number of affected neighborhoods—particularly in the badly blighted Elmhurst and West Oakland districts—turned out for the council meeting in an attempt to force the council to free community development money for rehab. The neighborhood activists found an ally in Oakland community development chief John Williams, who told the council it should buy and renovate the homes as quickly as possible as a first step in the city's overall rehabilitation.

William's support came as something of a surprise to neighborhood activists, however, since he has been dragging his heels on rehabilitation for nearly a year now. The city first agreed to use federal money on abandoned houses in December 1974. In April 1975, Williams said

a vacant home rehabilitation program could be set up in 120 days. In late October, Williams said rehab work would start in 60 days and new tenants could begin moving in in 90 days; in early December, he said he would select 14 vacant houses for rehabilitation by the end of the month, but work would probably not begin on them until April, 1976. No work has been done so far.

Neither Williams's arguments nor those of the neighborhood activists had much effect on the city council. Councilman Frank Ogawa moved that the city only consider rehabilitating vacant houses in "exceptional cases." With the support of Mayor John Reading—who owns a subcode house in the Elmhurst District himself (see "Is Oakland's mayor a slumlord?" Guardian, 11/14/75)—Ogawa's motion passed easily.

Neighborhood activists called the vote a "fiasco," and said it threatened the entire housing rehabilitation program. Sam Matthews of the East Oakland Housing Committee told me rehabilitating vacant houses was a first priority: "It just doesn't make sense to try to improve your home when there is a slum building next door you can't do anything about."

—Bill Wallace

guard!

within two years from a group in LA whom Hagen would not identify. Jones has also refused an offer "in excess of a half million dollars" from the publishers of Los Angeles Magazine. Hagen disclosed he and others are preparing to make an offer, also "in excess of half a million dollars." Jones has also met with representatives of Felker, but Hagen knows of no firm offer Felker has made yet to Jones. —M.M.

Unionizing at the Guardian (11/21/75): Bay Guardian workers voted, by a margin of 28-3, to be represented by a joint council of the International Typographical Union and the SF/Oakland Newspaper Guild at an NLRB-supervised election on Dec. 26. The vote for the union was 6-0 in the mechanical unit (art and production) and 22-3 in the non-mechanical unit (office, advertising, circulation and editorial staff). Nine other votes were challenged by publisher Bruce Brugmann and not counted in the election. The joint council received official certification as the worker's bargaining unit from the NLRB on Jan. 7. Contract negotiations are expected to begin within the next month. —J.R.

Weekly Awards

The "Ebenezer Scrooge" Party Pooper of the Week Award to Ne Win, the president of Burma. Ne Win crashed a party of 800 people in Rangoon on Christmas Eve with three military aides, armed with submachine guns. Win, who apparently was not invited, then proceeded to slap a colonel several times, smashed holes in the drums of the Elf Rock Band, which was entertaining the guests, and kicked over its amplifiers, according to the Dec. 31 LA Times, which picked up the story from the Bangkok Post. According to the Times, "there was speculation that Ne Win, whose home was nearby, objected to the noise."

The "Super Chicken" You Knew the Job Was Dangerous When You Took It Award to CIA chief William Colby, who implied that extensive press coverage of US intelligence operations had indirectly caused the death of Richard Welch, the CIA station chief in Athens, Greece. Welch was gunned down by assassins on Dec. 23, and CIA officials said he was killed, in part, because his identity had been revealed in newspaper and magazine articles.

When the Washington DC-based Fifth Estate counterspy group pointed out that CIA—through its own assassinations, plots and support for tyrannical regimes—helped create the atmosphere of hatred and distrust which led to Welch's assassination, Colby denounced the group's comments as "irresponsible." Colby should know: he ran CIA's Phoenix program in South Vietnam, a torture and assassination project which claimed tens of thousands of Vietnamese victims.

The crunch cometh

S.1: The monster that eats the Bill of Rights

Senate Bill 1, a germ of law and order fascism passed into the US body politic by the Nixon/Mitchell/Agnew administration-and-a-half, is alive and well in Washington, D.C. S.1 is slated for debate—of what length is still uncertain—and a vote by the Senate Judiciary Committee, shortly after Congress reconvenes on Jan. 19. Informed opponents of the 753-page bill, who dread its full-scale attack on First, Fourth and Fifth Amendment rights, figure the best vote that can come out of the committee is 8-7 in favor of S.1, and say that if liberals like John Tunney and Allan Cranston of California and Edward Kennedy of Massachusetts cave in and accept a compromise package of amendments instead of fighting to kill the entire piece of legislation, S.1 could sweep through the Congress and become the law of the land in this presidential primary election year. Happy Bicentennial.

Under a Nixonian cloak of "national security," S.1 would essentially establish an official secrecy act to severely restrict the communication of documents which the President and the Executive branch decide should be "classified information." If S.1 had been in effect in 1972, Daniel Ellsberg and Anthony Russo almost certainly would have been imprisoned for seven years for copying and leaking the Pentagon Papers, and they might have been executed in the gas chamber.

S.1 provides severe penalties of up to seven years in federal prison for taking part in almost every sort of protest demonstration, during peacetime. It threatens labor strikes by providing three-year prison sentences and \$25,000 fines for using the mails or the telephone, or for crossing state lines "in the course of planning or promoting a riot." S.1 defines a "riot" as an assembly of ten or more people which "creates a grave danger" of damage to "property."

S.1 makes the mere possession of any amount of marijuana a federal crime punishable by 30 days in prison and/or a \$10,000 fine, for a first offense. It takes legal jurisdiction of criminal matters away from tribal governments on Native American reservations, and gives it to the federal government. It sanctions police to shoot people alleged to have committed any crime who try to escape arrest and makes "voluntary" confessions obtained by police interrogation in the absence of a defendant's lawyer admissible evidence at trial, in contradiction to the Supreme Court's landmark Miranda ruling.

S.1 greatly expands the power of the President and the Attorney General to wiretap indiscriminately, and coerces landlords to cooperate "unobtrusively" with FBI and police wiretappers. It revises the 1940 Smith Act, under which many communist, progressive and innocent people were imprisoned during the McCarthy witch hunts: it provides a seven-year prison term and stiff fines for people who belong to groups that

call for revolutionary change in the US "or any state or local government, as speedily as circumstances permit... at some future time." S.1 would also have gotten Mitchell, Haldeman, Ehrlichman, Herbert Kalmbach, et al., off the hook for the Watergate cover-up, the Ellsberg break-in and other crimes, by providing a "Nuremberg defense" for public servants.

And all of this in the innocent guise of updating and revising an antiquated US Criminal Code that was last rewritten in 1909. The present S.1, which is in large part the work of John Mitchell and Richard Kleindienst, originated in 1966, when Congress appointed a special 12-man commission to update the Criminal Code to eliminate its duplicative and more unwieldy sections. Former California Governor Pat Brown headed the commission. Brown and his colleagues worked for five years and in 1971, produced a near-consensus report that recommended reduced prison sentences for many crimes, favored parole and probation over imprisonment, preferred state rather than federal law enforcement action and recommended gun control legislation. The only opposition on the commission came from the three conservative senators on the panel, John McClellan, Roman Hruska and Sam Ervin, who prepared a minority report that was decidedly more reactionary.

McClellan, Hruska and Ervin happened to be the leadership of the Senate Subcommittee on Criminal Laws and Procedures and, back in the Senate, the three ignored the Brown report and went to work writing their own minority report into law. In January 1973, they introduced a version of their report as S.1 to the 93rd Congress. Three months later, Nixon got McClellan and Hruska to introduce John Mitchell's version of the Criminal Code Reform Act, which went even further to the right, as S. 1400.

McClellan, Hruska and the Subcommittee then held a lengthy series of hearings to combine S.1 and S.1400 between March 1973 and August 1974. On Oct. 21, 1974, two months after Nixon left office in disgrace, the consolidation of the two bills was announced and the present S.1 was introduced in January 1975.

"The bill is the product of the Nixon Administration, prepared under the aegis of Attorneys General Mitchell and Kleindienst, and put into concrete form by a group of lawyers in Nixon's Department of Justice," Vern Countryman, an esteemed Harvard Law School professor and Thomas Emerson, equally esteemed of the Yale Law faculty, wrote in a joint statement of opposition to S.1. "The objective of the draftsmen was to incorporate into the criminal code every restriction upon individual liberties, every method and device, that the Nixon Administration thought necessary or useful in pursuit of its fearful and corrupt policies."

Countryman and Emerson are two of a large number of legal scholars who have joined groups like the ACLU, the National Committee Against Repressive Legislation (NCARL) and the National Lawyer's Guild in lobbying against S.1. So far, their efforts have proved futile: "Not one US Senator has so far declared himself to be totally against S-1," Frank Wilkinson, executive director of NCARL, told the Guardian.

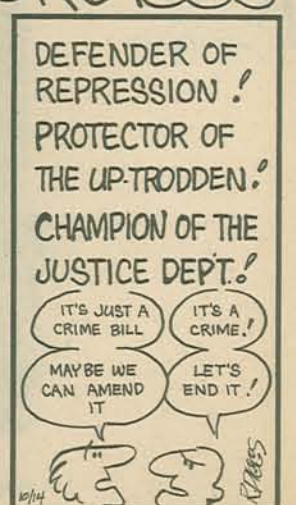
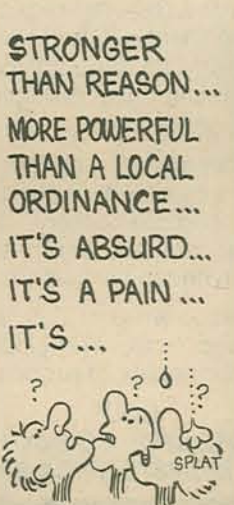
Both the ACLU and NCARL have taken the position that S.1 is "absolutely unamendable," and should be "junked" according to Wilkinson. But while conservative senators like McClellan and Hruska have pushed hard for passage, liberals like Ted Kennedy, Alan Cranston and John Tunney of California have been content to say they would try to amend some of S.1's more heinous provisions when it came before the Judiciary Committee and the full Senate. But Wilkinson says amendment is a wholly unacceptable procedure: he told me a group of NCARL lawyers had found well over 1000 sections of S.1 that needed amendment and an additional 1600 other conforming amendments.

S.1 is slated for "mark-up"—amendment procedure—when the Senate returns on Jan. 19. The best that opponents can hope for, according to Pat Lerman of the National Lawyers Guild, is to win seven votes (Kennedy, Tunney, Charles Mathias, Phillip Hart, Birch Bayh, Quentin Burdick and James Abourezk) out of 15 (McClellan, Hruska, James Eastland, Robert Byrd, Hiram Fong, Hugh Scott, Strom Thurmond and William Scott are the other eight votes). Frank Wilkinson told the Guardian that the bill could very likely also pass the full Senate.

Strategy now is to pressure the liberals into forcing a months-long debate that will raise the serious issues of S.1 in the Judiciary Committee and on the Senate floor. Then, Wilkinson hopes, the House of Representatives will be forced to deal with substantive issues of S.1. Wilkinson believes that the bill could be defeated in the House. But without exhaustive and well-publicized debate in the Senate, Wilkinson says, the House will just rubber-stamp the proposal: "If there's not a fight in the Senate, there's no way we can win in the House. The momentum for a law and order bill is too great in an election year. After the Senate has worked on this thing for five years, if they pass it with little opposition, the arguments against it in the House can't win."

Frank Wilkinson will speak on S.1 at a forum on the bill on Jan. 9, at 7:30 pm in the Mission United Presbyterian Church, 3621 23rd St., in SF. The National Lawyers Guild will sponsor a "rally of the legal community and all opponents of S.1" at noon on Jan. 15 in front of the Federal Building, 450 Golden Gate, SF. —Jerry Roberts

DIGGS



The judge who saved the oil companies

By Burton H. Wolfe

Fifteen years ago a US District Court judge in Oklahoma, Royce H. Savage, had the best chance in history to break up a conspiracy between the major 29 American oil companies and throw their executives in prison. Instead, he threw the case against them out of court and a year later accepted an offer from one of the defendants, Gulf Oil Corp., to become one of its top executive officers.

Savage now is in the news again, identified as one of the Gulf officials involved in massive illegal political contributions. He is not identified as the judge who saved Gulf and the other oil companies and reaped a reward from it. His role in the biggest oil conspiracy case in history is not even mentioned.

That is nothing new. When the story was breaking, between 1958 and 1961, only a few daily papers covered it and those few, including the New York Times ("All the News That's Fit to Print"), published so few details that readers could not understand what the oil conspiracy case was all about.

Yet the two-decades-old conspiracy case was crucial in 1960 and has become even more crucial now because it explains, better than any documented study, how the big oil companies act as a conglomerate to create scarcities and artificially increase prices. It explains the methods they used to inflate prices last year. And it also explains how they control the American economy and dominate the American government.

To understand this vitally important, virtually unreported story, you have to go back to the Suez Canal crisis of November

How Federal Judge Royce Savage left the bench and became a major figure in Gulf Oil's political bribery scandals.

1956-February 1957. During those four months, when the Egyptian government closed off the canal, the United States was supplying friendly European nations with 750,000 barrels of oil a day to make up what they could no longer ship through the Suez. It was in the midst of these emergency shipments that the 29 biggest American oil companies raised their prices all at once for the first time since 1953.

When government officials asked the reason for the price increase, oil company spokesmen said it was caused by "scarcity," a drain on resources caused by the emergency shipments, along with unfavorable market conditions. But Justice Department investigators determined there was no scarcity and market conditions were the most favorable in history. So, a team of FBI agents was dispatched to investigate.

From the team's investigation, Justice amassed several dozen boxes full of documents demonstrating that the oil companies' top officials conspired to take advantage of the Suez Canal crisis to increase prices arbitrarily and reap several billion dollars in unwarranted profits. Some evidence was presented to a federal grand jury sitting in Alexandria, Va.

On May 28, 1958, the grand jury indicted the 29 oil companies for conducting a conspiracy to fix crude oil and

automotive gasoline prices in violation of the Sherman Anti-Trust Act. The oil companies' attorneys then asked for a change of venue from Virginia to Oklahoma, heart of oil country, on grounds that too many company officers would be inconvenienced by the necessity to travel from the West and Midwest for court appearances. Their request was granted by an East Coast judge and the case was reassigned to the US District Court for the Northern District of Oklahoma, which is in Tulsa.

In Tulsa the oil companies' attorneys opted to have the case tried by a juryless court. That left the decision up to a single federal judge.

The judge selected to hear the trial of the 29 companies was Royce Savage. On his decision alone, their fate rested for all time, because Justice had brought criminal charges against them and the double jeopardy rule applies to corporations as well as individuals: once tried and acquitted, you cannot be tried again for the same crime. There would be no appeal from Judge Savage's decision.

Justice's case against the oil companies was so devastating that it seemed a defense was impossible. The FBI had dug up communications between company officials discussing how they would fix higher prices in the face of their own ad-

mission that market conditions did not call for increases.

Among the more revealing communications was a letter from Paul G. Blazer, chairman of the board of Ashland Oil & Refining Co., to his directors. Blazer told the directors that gasoline stocks were at high levels and "the supply and demand situation, generally, for both crude oil and refined products, did not call for a crude oil advance at this time."

Nevertheless, Blazer admitted, this letter led to a discussion, with officials of the other big oil companies, on whether they should take advantage of the Suez crisis. The oil executives decided Humble Oil & Refining Co. would announce a price increase in Texas on Jan. 3, 1957, and the other companies would use Humble's advance as a signal for all the rest to up their prices. And so it was. Within 13 days of Humble's announced increase, all other 28 biggest oil companies involved in the conspiracy raised their gasoline prices.

Under Justice's questioning, Serge B. Jurenev, an executive of Continental Oil, admitted prices could not have been increased without concerted action among the companies.

"From a purely economic viewpoint," Jurenev testified, "it would have been a sounder policy to bring products inventories to manageable levels and then let prices take care of themselves through the normal interplay of economic forces."

Along with this testimony, Justice's prosecutors supplied Judge Savage with memorandums from company officials showing clearly how they operated in defiance of laws regulating monopolies. For example, a memorandum from a Gulf



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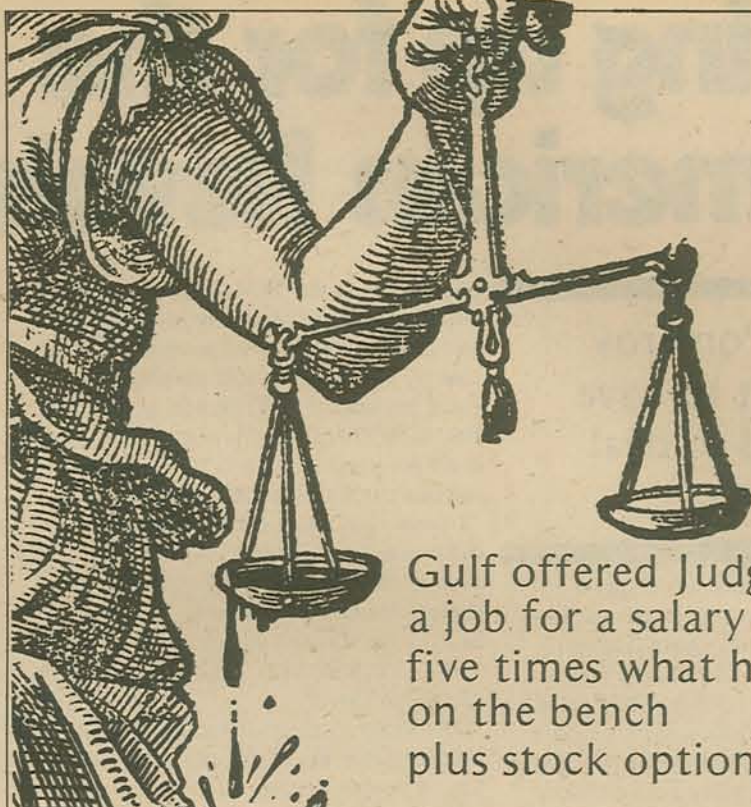
Oil official prior to the announced price increase stated: "we would be prepared to join with the majority."

On and on went Justice's documentation: Phillips Oil discussing the situation with Esso. Atlantic Oil discussing it with Jersey Standard and Indiana Standard. A Shell Oil official exchanging information with a Tidewater Oil official who stated in a telegram: "I expect the other companies to follow [Esso's price increase] reasonably soon." An Arkansas Fuel Oil executive's reporting on the price increase to the chairman of the board of Cities Service (in this instance it was a subsidiary company reporting to a parent firm). Cities Service exchanging notes with Standard of Indiana and then both announcing a price increase the following day.

Joseph E. McDowell, Justice's chief prosecutor, explained to Judge Savage:

"It was absolutely essential in the case of Esso that others increase prices or Esso would suffer enormous losses as a result of raising its costs, being solely a purchaser and not a producer, without in any way recouping its increases except through higher prices, and higher prices for products in a market in which Esso was selling in competition... so they could not raise the prices unless the costs of these other markets were increased by a general advance of crude prices... Cooperation by others to bring about a general increase is manifested in the case of Esso, manifested most spectacularly."

McDowell documented the arbitrary price-fixing nature of the conspiracy with the oil companies' own reports. He showed they had an excessive supply of oil on hand. McDowell introduced a letter from Jersey Standard president Monroe J. Rathbone, dated April 8, 1957, stating that "this oil lift for Europe was effected without creating a shortage of petroleum products in the United States or in any other market." The presidents of other oil companies made similar statements. One week before the 29 oil companies arbitrarily raised their prices all at once,



Gulf offered Judge Savage a job for a salary around five times what he earned on the bench plus stock options.

the wholesale sales manager of Skelly Oil wrote a letter stating:

"If the trade paper price actually reflected the market, I believe there would be a reduction of one cent in the price of gasoline, and one-half cent in the price of furnace oils."

McDowell also introduced evidence showing that Esso, Socony Mobil and others raised prices by double the amount recommended by their own market analysis experts. But all evidence demonstrated that no price raise at all was justified, that the oil companies would reap all the profits they needed with prices at pre-Suez Canal crisis levels.

McDowell and his legal team introduced hundreds of documents to support their case against the 29 companies, satisfied there could be no adequate defense. But none was needed. After examining the several dozen boxes full of documents,

and listening to oil company executives practically admit their guilt, Judge Savage characterized the entire Justice case as "based on hearsay" and dismissed it without even bothering to hear any defense from the companies.

Savage's decision in March, 1960, was more important than anybody realized then. It ended for a long time any government effort to break up the oil company conspiracy. It freed the largest oil companies to go on acting together as a conglomerate, agreeing to raise prices in unison to avoid any drastic competition that would hurt any of them. It preserved the oil companies' stranglehold on the American economy. And it paved the way for the concerted oil companies' massive price increases of 1975 based on the same old "shortage and scarcity" line.

A year after Savage dismissed the conspiracy case against the oil companies, he reaped his reward. Gulf offered him a job

as general counsel for the corporation at a salary around five times what he earned on the bench plus stock options that would net him another \$100,000 to \$200,000 a year. Savage resigned his lifetime appointment to the federal court to accept Gulf's offer.

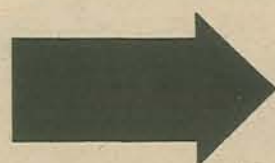
Only one political leader even bothered to comment on the circumstances of Savage's payoff: the change of venue from Virginia to Savage's court in Oklahoma, his dismissal of the case without even requiring an oil companies' defense, followed by his getting the lucrative position with one of the defendants. The one political leader who commented was Sen. Estes Kefauver (D-Tenn.). He did not accuse Savage, Gulf and the other oil companies of rigging the case. He merely said on the floor of the Senate that a judge "must be free of even the appearance of evil, or any possible inference that a decision might have been influenced by the hope of later employment by a party to a proceeding in his court."

As mild as Kefauver's statement was, I never found a daily newspaper that published it.

Fifteen years later, the newspapers published Savage's name in a story headlined something like this: "Gulf Oil's Huge Web of Payoffs" (from the SF Chronicle of Dec. 31, 1975). The story explained that Royce Savage, Gulf Oil's general counsel, was a key figure involved in Gulf's illegal multimillion dollar political contributions to such politicians as Sen. Hugh Scott (R-Penn.) and Sen. Hubert Humphrey (D-Minnesota). No mention was made how Savage became Gulf's general counsel.

An obvious question arises from the ever-mounting evidence how the oil companies spin a web that enshrouds politicians and judges: Can any step short of nationalizing the oil companies end their corruption of both the judicial and legislative branches of government, and their stranglehold on the economy? But our political leaders and newspaper editors do not even raise that obvious question. ■

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SMALL WORLD

Gearing up for the Second American Revolution

Berkeley Police Chief Wesley Pomeroy told me, "I think it's important to have command-level officers trained to deal with these types of situations."

By Bill Wallace

As Bay Area residents settle back to celebrate the bicentennial of the first American revolution, area police departments are busily planning to smash the second. To begin their preparations, law enforcement agencies in Oakland, Berkeley and San Francisco are sending key officers to the California Specialized Training Institute (CSTI), a little-known school in San Luis Obispo run by the state National Guard. CSTI's official "cover story" is that it primarily trains public safety officials how to deal with natural disasters, but its curriculum is entirely composed of techniques for mass arrest and internment of dissidents, methods of counteracting radical political groups and strategies for spying on leftists and their fellow-travelers; in short, how to implement Operation Garden Plot, the Pentagon's master plan for repression (see "The Army's Secret War on US Civilians," Guardian, 10/17/75).

Although Operation Garden Plot has existed since 1968, it has received relatively little attention in the press. The Los Angeles Times, New Times magazine and the Bay Guardian all published articles based on original research into the plan late last year (in August, October and November, respectively), but none of the three largest Bay Area dailies have bothered to look into

Garden Plot or its California sub-plan, Operation Cable Splicer—even though local police officials have undergone Garden Plot training at CSTI. In fact, the only other Bay Area paper to have investigated Garden Plot is the Berkeley Barb, which on Dec. 26 published a 2,000-word story based on plans to send a Berkeley Police officer to CSTI for Cable Splicer training.

There is no need to guess at the contents of CSTI's curriculum. The Berkeley Police Review Commission recently obtained an entire set of the course materials from the school and let the Guardian examine it in detail. The course materials comprise more than 800 pages of lecture outlines, magazine articles and public address transcripts organized into 26 lessons on theoretical topics ("Unrest in Modern Society," "Terrorism," "The Youth Culture"), bureaucratic problems ("Mutual Aid and Military Support," "Emergency Planning," "Records and After-Action Reports") and operational matters ("Intelligence," "Mass Arrest Procedures"). They comprise a three-inch-thick manual on repression made easy (see box).

The Guardian has learned that all major Bay Area police agencies either already have sent officers through CSTI, are planning to do so in the future or currently have officers enrolled there. I talked to two differ-

ent sources in the SFPD's training academy—a patrolman who originally took my call, and a desk sergeant who seemed to be in charge. The sergeant told me the City's force has several CSTI alumni in its ranks, but no SFPD officers have attended classes there for over two years. "We have sent officers through the course," he admitted. "I know that four or five command-level officers went through it, but it's been some time since they took it. That was two or three years ago." Have no members of the SFPD gone through the course since then? "No. That was the last time we sent anyone down there."

However, the patrolman I originally talked to told me, "Oh, sure. We send lots of people through there, particularly reserve officers and people in reserve training programs." Neither of these two sources could name specific officers who had completed the course, so it is difficult to reconcile their apparently contradictory statements.

The Guardian has learned that SFPD officers regularly participate in other specialized training under state auspices, however, including courses in collecting and analyzing and collecting intelligence data on radical groups and political dissidents. In addition, three SFPD inspectors—Renzo Panelli, Thomas Dixon and Clarence Connolly—are slated to give guest lectures on urban terrorism for a special state course scheduled to begin in February. This particular set of classes is being put together under the guidance of state Attorney General Evelle Younger's office by a Santa Barbara consulting firm, Anacapa Sciences Inc., which has strong ties to the US intelligence community and may be linked to the CIA (see "Putting Revolution in the Attorney

General's Three 'Rs,' Guardian 12/19/75).

If the SFPD has failed to send its own people through CSTI in recent years, the City's police officers have missed a chance to hear a San Francisco politico give expert lectures at the school. Joe Johnson, the City's Deputy Mayor for Neighborhood Development and ombudsman, was on board at CSTI in November, 1975, teaching a class called "Unrest in Modern Society." Johnson is amply qualified to give such a lecture; as an upper-level San Francisco bureaucrat since 1967, he has observed firsthand a wide variety of "civil disturbances," including student demonstrations and antiestablishment political rallies almost every year between 1968 and 1973.

The Oakland Police Department was guarded in replying to my questions about CSTI. After a two-day run-around, I got through to Sgt. White, spokesman for Oakland Police Chief George Hart. "Yeah, we've sent officers down there," White told me, but he declined to estimate how many. "You can say 'several,'" White told me. Oakland's Police Department has also sent an undisclosed number of officers to CSTI's Officer Survival Internal Security Course, which, according to a 1973-1974 course catalog for CSTI, is a five-day training program "designed to examine the nature and causes of assaults on public safety officials at a rate increase of 400% in ten years." The Officer Survival Internal Security Course spends little time on run-of-the-mill shoot-outs between traffic cops and speeders, or bar-room brawls where an officer is cold-conked by a drunk and later dies of concussion. The types of officer injury and death cases CSTI specializes in are primarily political: police station bombings,

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The curriculum teaches how to implement Operation Garden Plot, the Pentagon's master plan for repression.



terrorist attacks and anti-police and firefighter snipers who attack during civil disturbances.

Berkeley Police Chief Wesley Pomeroy spoke openly with me about the CSTI course. He told me the California Civil Disturbance Management Course is not just a course in riot control or how to repress demonstrators: "It is much broader than the context in which you describe it," he told me. "The course includes natural disasters, emergency situations, earthquakes and fires. It's based on how to react to a constantly changing situation. Every time you approach success in dealing with disasters, another frustration is thrown in your path. I'm sure they have some civil disorder things in the course as well as other material."

The thrust of CSTI training, according

to Pomeroy, is to teach public safety officers—fire-fighters, police and even city officials—how to work together efficiently during a crisis and how to coordinate their efforts during massive disruptions. "It doesn't really make much difference what kind of emergency situation is contrived," he said, because the important part of the training is working under pressure and flexibility in dealing with changing conditions. "It could be a passenger airliner crashing in your city, for example," Pomeroy said. "I personally consider that to be much more likely than an earthquake."

"I'm sure the fear about this course will be that we're going to put on our helmets and boots and crack down, but that's exactly what we *don't* want to happen," Pomeroy told me. "I think that it's im-

portant to have command-level officers trained to deal with these types of situations."

That could be, but the fact remains that in more than 800 pages of training materials from the course the Guardian has checked out, only 32 pages deal even remotely with natural disasters—and those 32 pages are nothing more than a xeroxed reprint of the California Department of Education's Civil Defense and Disaster Planning Guide for school officials, a pamphlet spelling out what to do in the event of a disaster or military attack. The state requires that the guide is kept at all educational institutions.

Despite the lack of natural disaster material in the curriculum of SCTI, this is the official "cover story" for the school—and in fact, for the entire Garden Plot plan. While investigating Garden Plot and related operations in Washington, DC last summer with the Center for National Security Studies, I was told the plan had originally been put together to deal with political dissent, but had changed over the years into a flood control and disaster relief plan as political radicalism apparently waned in this country.

Lynn Gunn-smith, Army Public Relations woman, told me, "DOMS [the Directorate of Military Support, a branch of the Army responsible for Garden Plot planning] has shrunk in relation to the perceived challenge over the years. At one time in the late Sixties there were 170 people in DOMS," Gunn-smith said, "but it's down to about 17 now. They [the Defense Department] re-examined the task and decided Garden Plot was really a case of overkill." Now, she told me, Garden Plot is basically a contingency plan for use in case of floods or tornadoes.

The actual Garden Plot plan, like the course materials from CSTI, tells a different story: In more than 300 pages of Garden Plot documents released to the public last year under the Freedom of Information Act, there is not a single word about natural disaster relief. Every page of the plan is loaded with military information and operational orders for the next American revolution. It is nothing less than a blueprint for repression. □

LECTURES ON REPRESSION

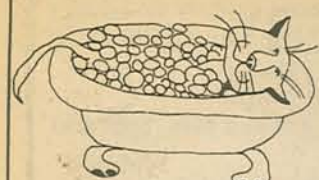
Berkeley's Police Review Commission has collected voluminous training materials from Berkeley cops who recently attended CSTI's civil disturbance management course. In early December, PRC members let the Guardian minutely examine the course materials. Some excerpts follow, offering a chilling insight into what the course—and Operation Garden Plot—are all about.

"Mutual Aid and Military Support to Civil Authorities," a one-hour lecture by CSTI staff instructor Victor L. Jackson, a 21-year veteran of the Los Angeles police force who has graduated from the LAPD's Intelligence Officer Career Course and formerly taught at the LAPD academy. Jackson uses the Berkeley People's Park riots in 1969 as an example of how an outside police force "can take command of civil disturbance operations in a well-defined jurisdiction where local forces are unable to deal with it." One person was killed and dozens more gassed or wounded during the People's Park flare-up.

"Disorder Management," a one-hour lecture with slide-show and 40 minute film strip given by Robert L. Wyngard, CSTI's Director of Instruction. Wyngard is a veteran military police officer and cop who has served as an instructor in the Army's Military Police Advanced Course, Civil Disturbance Operations Course and MP Instructor's Training Course.

This lecture is really the crux of CSTI training. In it Wyngard tells students, "In our search for confrontation management techniques we are only limited by our imagination and our ability to learn from the experiences of other control forces." Some recommended methods: undercut radical leadership through infiltration, bribes or blackmail; compromise the leaders of dissident political groups; "trick" demonstrators and protestors by offering concessions, then withdrawing them, or by setting impossible conditions for rallies and marches; "channel" the confrontation into some type of acceptable activity (for example, if a left-wing group plans a mass rally, approve a simultaneous march at another location to reduce support for the rally and undercut the left-wing group's leadership). Of course, if all these methods fail, Wyngard suggests falling back on the simplest method of dealing with disenchanted activists: give them what they want. ■

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I wandered lonely as a cloud," wrote William Wordsworth in 1804, and even before his day the solitude of poets was well documented. In the Bay Area, however, far from being lonely, the poets have come close to outnumbering the "host of golden daffodils" Wordsworth described in the same poem. As recently as four or five years ago, Paul Kleyman of the San Francisco Neighborhood Arts Program estimates, there were about a dozen poetry readings a month in the Bay Area. Now there are more than 200. As of the end of 1974, 3000 poets in the Bay Area had published at least one book, and another 2000 had been anthologized. There are poets in San Francisco, in the East Bay, in Bolinas. There are surrealists, experimentalists, Third World poets, political poets, even still some Beat poets. All this (and much more) adds up to a vital poetry scene, and it's no wonder that the Bay Area Poets' Coalition News Service uses the motto, "serving the world's capitol of poetry."

"The range and variety of voices are what make the Bay Area so unique," says Carol Lee Sanchez, Coordinator for San Francisco State University's Poetry in the Schools program. "You can't classify it into a 'school' the way they do in New York. In New York, they call our poetry 'San Francisco stuff.'"

This utterly unclassifiable and ebullient "San Francisco stuff" is being written, spoken, sung and chanted all over the Bay Area to diverse and growing audiences. The Bay Area Poets' Coalition's weekly reading at La Salamandra in Berkeley draws 80 to 100 people on Monday nights. Al Robles and Victor Hernandez Cruz work with Pili-pino and Puerto Rican senior citizens in their roles as CETA poets, with grants from the Comprehensive Employment Training Act. As part of the same pro-

Poetry is back

The reflowering of the Bay Area scene

By Mickey Friedman

'The land is barren/
I am strafed.
What is done
to earth
is done to me.'



Stephanie Mines

gram, Barbara Gravelle and Jessica Hagedorn spend time with autistic children at the Langley Porter Neuropsychiatric Institute, and Max Schwartz does prison poetry at Folsom Prison. "Poetry has always been woven through the city," Sanchez notes.

The easiest way to encounter Bay Area poetry is to attend some of the innumerable readings that take place every night of the week. These are listed on

p. 21 of this issue of the Guardian, and can also be regularly found in Poetry Flash, a monthly newsletter of events and reviews published by Joe Flower and edited by Jon Ford (for subscriptions write 523B Chestnut, SF 94133, \$4/year). The Bay Area Poets' Coalition, which pays the paper costs for Poetry Flash, sponsors regular Berkeley readings at La Salamandra, La Val's, Cody's, the Berkeley Main Li-

brary and the Berkeley Art Center, and at Russo's and Pyramid in the city, as well as at the El Sobrante Community Center. Intersection is a central name in San Francisco poetry readings, as is the Poetry Center at San Francisco State. The Coffee Gallery, the Full Moon, Ye Rose and Thistle, Berkeley's Rainbow Sign and many other locations around the Bay have regular readings. Prices range from free

to \$1 or so, and the gate is usually split with the featured poets.

Is there a dominating feature linking these diversities? Most people think not. Ernest Landauer of the Bay Area Poets' Coalition expresses a democratic view: "The Coalition has no axe to grind for a particular kind of poetry or poet. While we're interested in skill or quality, these have to be evaluated by presenter and presented. What is of value is an existential reality, not one gained by designing systems of proof." In fact, Landauer is against constructing any sort of hierarchy of value, leaving that decision up to the audience. He says, "Precisely because the different areas of poetry have different qualities and skills attending, it is up to the public to assess what they like or dig."

Landauer, however, admits that there are certain "cleavages" in the poetry community (one of which came about when a number of Coalition members pulled out in a dispute earlier this year), and others see identifiable groups who are working toward similar ends. Stephen Vincent of Momo's Press is another CETA poet. He is the editor of the journal Shocks, and he writes a poetry column for the San Francisco Review of Books. Vincent sees a continuity in West Coast poetry which is becoming recognized nationally. He mentions Jack Spicer, Ed Dorn and George Oppen, who have all had collected works published this year, as the "elders of the tribe" who have done work important to this area. Another San Francisco tradition is being revived, Vincent points out, with the work of Jack Hirschman in North Beach. Hirschman has resurrected Beatitude, a magazine from the Beat era, and is publishing young North Beach poets.

Vincent notes that "surrealism has always been alive on one

continued on page 13

Song of the Woman in Winter

My head is broken in a million places
And my dreams are choking me.
The path is strangled by the bushes of the gardener.
I hear the lines of a mountain painting,
strong and black,
the perfect phrasing
of a hoarse minstrel,
the colors of forgotten soil.
The land is barren/I am strafed.
What is done to earth is done to me.
—Stephanie Mines

San Jose Pow-Wow Patriots

The Grand March honors its killers &
Old Glory is raised over five hundred crows—
a few of us left knowing we die not in red stripes
or traveling stars
but in cities like this one laid out on mud slabs,
covering who knows what shamans?
Here we sew our danceless moccasins with nylon sinew,
visionless, chewing plastic beads &
forgetting.
A quick announcement by Mr. Chippewa who speaks English
& the Lord's Prayer in sign-language
(a salute to our eating ourselves) & this few of us left
listening to the wise women in our hands
for half-closed doors of kachina-song in Latin
which when spoken sounds a little like
"too bad, kids . . . bye,"

San Jose, California
March 23, 1974

—Wendy Rose

From "Time to Greez! Incantations from the Third World,"
Glide Publications/Third World Communications, 1975, \$4.95.

Winter

One cymbal after another
The silence is announced twice
In the center of the organism
Is a black sphere filled with water.
This is the bottomless well.
This place untouched is
The virgin Psyche
Waiting for a drop of hot wax.
—Stephanie Mines

A Certain Tradition

Like his grandfather he shed tears
inside guitars
He always helped close
up the bars at the end of the night
of the drunk moon
He was inside boleros
leaning against the juke box
when it spoke for him
just like his grandfather
El bohemio reciting poem in la plaza—
He came from a long line of guitar
players and guiro scratchers
He like good chicken soup
and well creased pants
He lived in and out of his cosmic
borrachera—
On the Fridays of his reign he would
say sad songs make you happy
And the ones with rhythm
flow you away
He loved women in the warm weather
of any city
Like his grandfather he didn't
like to cry
but it is the last step of sadness
many times it knocks on your door
He was famous for saying what he wanted
to say—regardless of who what where
like the words in a song
that can't be changed
He was stubborn
and came back everyday
Like his
grandfather who is 98.

—Victor Hernandez Cruz
From "Time to Greez!"

I Applied for Mental Assistance

Man does not want to share the wealth
He wants to keep it all to himself
Fear again that runs the wheel of the world
Locks
Keys
Engines
And the Church
And the dogs of the world on chains
Here Snooky
Hey doggy
Hey world
The meat rack on Polk Street without soul
And the psychiatrist I met at the 1232 bar wants to work inside
the system tearing down the old buildings and putting up the
white cemetery walls
If thoughts and words were guns
I would have an army marching across the world
An army of love and joy without shame or guilt
I would take the military men and make them clowns in the zoo
And the feeding of the hungry
The responsibility of the soy bean brokers
And what it comes down to
The crux and crucible of it all
The power of light and spirit
Love lights gleaming
Across the bridges of nations
Paronia thrown down
And Macho turned into dwarfs
Real estate into art studios
And football stadiums into orgies
I have applied for mental assistance because I am insane
I told the shrink I was Prince Bulganin
And I want to share love and joy and beauty
And believe the innocence of birds and dogs and children
It is eight in the morning and the engines are racing across town
And children are going to school
And the Nut is nobody right and nobody's wrong
And each one has his or her own truth
Here in the stone citadels of my Mongolian America
And the hospitals and prisons and groans
The bird does not compromise with the air
I have walked the streets of my land out of my head
And the cemeteries are full of good people
And it's just the living that's fucked up
And those who have not walked with me will never understand
I see love lights across the universe

(October 15, 1973 / San Francisco)

—Jack Micheline

From "Poems of Dr Innisfree," Beatitude Press, 1975, \$2.50.

Spanning the next few pages is a representative selection of recent poetry from Bay Area poets. You can find more in the following books, which several of the major local poetry outlets say are currently the best-selling poetry books: *Gunslinger*, by Ed Dorn, Wingbow Press, \$5. *Ring of Bone*, by Lew Welch, Grey Fox Press, \$3.95. *Landscape for Two Figures*, by Robert Durand, Mudra, \$4. *Selected Poems of Diane di Prima*, North Atlantic Books, \$4.50. *Angels of the Lyre: A Gay Poetry Anthology*, edited by Winston Leyland, Gay Sunshine Press and Panjandrum Press, \$4.95. *I See America Daily*, by Harold Norse, Mother's Hen Press, \$1. *Turtle Island*, by Gary Snyder, New Directions, \$1.95.

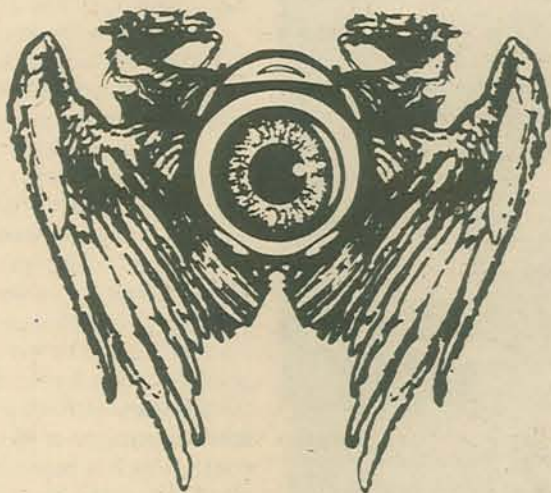
Sunny San Francisco Sunday

in the middle of a three-day holiday
you remember riding in the Packard between grandparents.
The light here falls so fully
it could be bonding to the sidewalk
so you hunker, the fresh jeans folding like a diary;
a fuchsia bloom is canted on its hull
and straightaway comes the usual investigative ant
it's rumored the fuchsia have been running pollen from Mexico.
The ant has a most unantean gait
a syncopated saunter in the solar shower
he stretches on tiptoes and arches his back
the last of his responsibilities fly off like quarks.
So with an admiring eye for sloth on any scale
you angle off from whatever it was you had to do.

—Don McClelland

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your laugh
your big laugh
your hands
like wings
or a dancer's wish
enclosure's for the last/first sleep
I want to
hold
suck
taste your skin
breathing in
that dark,
deep

I want to
bathe your limbs
like trees,
your roots
entangled hard in mine
and walk your back
from Tokyo
to Dar Es Salaam
lulling you with genmai tea

touch me
sing me
make me born,
together we will
sound

lost bones
and color their flesh

yes
we will hold
the sea
you and I
and bring
the deep/moist/soft
mouth
to the shores
of all
our continents.

—Janice Mirikitani
From "Time to Greez!"

NOTICE:

The Bay Guardian Newspaper on
Nov. 5 was officially adjudicated
a newspaper of general circulation
and is authorized to run your
legal notices.

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Return of the Camel Caravan

Back on smokes
three nails into the coffin
remember sound of "dope" in 1952,
negroes, hysterical music & progressive ruin
so whip the packout the car window
it carthweels into the National Forest
stoning Smokey and demolishing a Winnebago from Waco.

Pure again you downshift your Mazda,
forgetting the power of a first drag
remembering the copper cottonmouth of the hundredth;
released from that luxuriant submission
that silly millimeter of death.

—Don McClelland

Solea

there are rapists
out there
some of them
don't like asian women
they stab them
and run off to lake tahoe
in search of more pussy
in casino parking lots

thelonious monk
reminds me of you
and i forget
about this place
it's nice

but then
i have to put in
an appearance
at family dinners
and listen to other voices
my blood
in the warm gravy
and the kiss i reserve
only for little children

i can't play
those records
all the time
thelonious monk
is only joyful
in a hurting kind
of way

there are sad men
out there
some of them
don't like me
they like to talk
about corpses and dirt
and how life used to be
so good
when they were young
in the war

i like to kiss you
like i do
little children
it tastes good
but i have to leave
the room sometimes
is deep
wanting to be crazy
and painting my toenails
gold
and seeing universes
in my colors

there are killers
out there
some of them
smile at me
they dream
about snipers on the freeway
aiming machine guns
and conga drums
at innocent drivers
in their volvos
and mustangs
and dodge darts

new york
reminds me of you
so do the locks
on my door
and the way i look
sometimes
when i feel
schizophrenic

there is real beauty
in my eyes
when i lose my mind

i understand you better
this way
and it doesn't hurt
so much
anymore

—Jessica Tarahata Hagedorn From "Dangerous Music."

RELAX

KCBS-FM 98.9

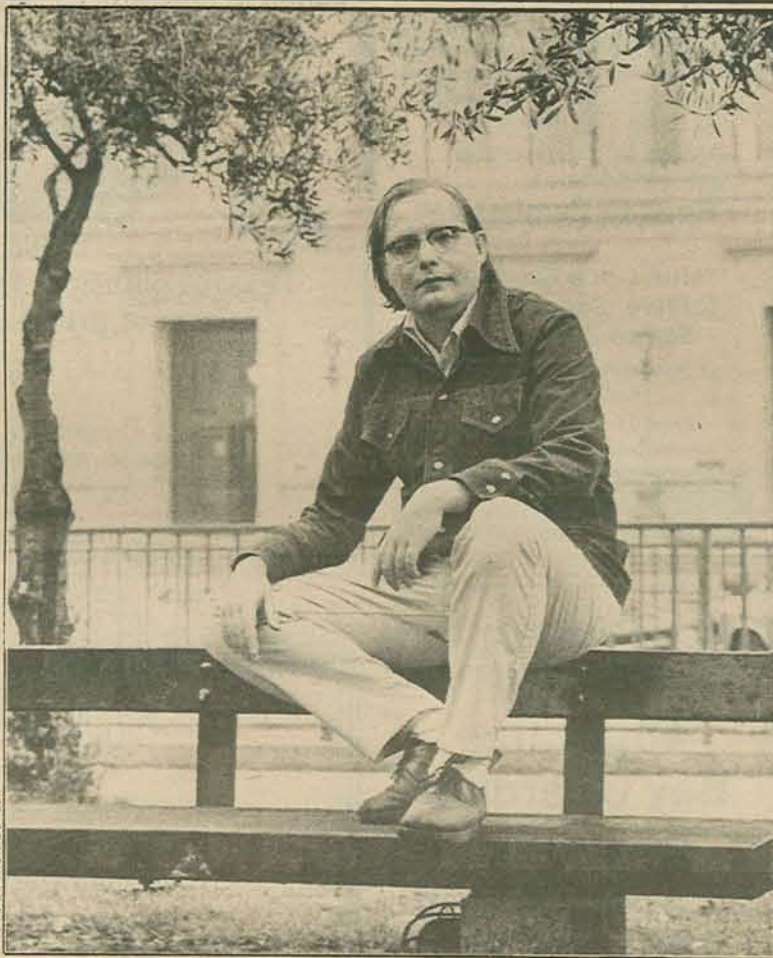
San Francisco's Mellow Sound

continued from page 11
level or another in this town," and he says the journal Gallimaufry is an important surrealist voice. (Locally published poetry journals abound. In addition to Shocks and Gallimaufry, some of the better known are Isthmus, Invisible City, Panjandrum and Second Coming.)

Women's poetry is alive and strong, with such practitioners as Alta (who recently published *I Am Not a Practicing Angel*), Susan Griffin, and Susan Efros (whose *Two-Way Streets* was published by Jungle Press). Stephanie Mines, another CETA poet, conducts a regular women's workshop on Sunday afternoons.

Perhaps the most energetic group now writing poetry in the Bay Area is the poets of the Third World, and Third World writing is an important part of the local poetry scene. "It's a Third World city," declares Roberto Vargas, Associate Director of the Neighborhood Arts Program and co-founder of Third World Communications, a publishing house. Third World poetry began to develop in the Bay Area in the late Sixties and early Seventies, according to Vargas. Today, he says, "this is the world mecca. Third World poetry is coming on very strong."

According to Vargas, Third World writing has prospered in spite of neglect and lack of interest on the part of the Establishment. The city's major institutions, he says, have not been responsive to Third World writers, preferring to feature white males at their organized readings. He also mentions "insensitivity" to the Third World on the part of the National En-



Robert Anthony

'... the Winners and Losers mingle in this Center of Civic Life ...'

dowment for the Arts and the Coordinating Council of Literary Magazines, and says that Third World writers have been ignored by large publishers.

"They are trying to cut our tongues out," says Vargas. "But we come from a very strong tradition. We don't have that much access to media, so we have developed our own journals, our own thing." Vargas mentions

Caceta Sandinista and El Tecolote as two alternative publications for the Mission community. An innovative magazine called Tin Tan is published in the Mission under the editorship of Alejandro Murguia.

A major voice of the Third World in the Bay Area and nationally is the series of *Yardbird Readers*, with Ishmael Reed

continued on page 15

Transfiguration

I am peasant
next to your language
because I am not
a peasant, simple
next to your love
because I wound it,
dumb next to your voice
because you are my lips
and leave me speechless,
leave me also loneliness,
hurt me
with the inexpressible,
and because you
live the way you do
and I cannot,
I must go elsewhere
in this corner of

my shoulder
and weep you,
who love me inexhaustibly
more than I can ever hope
to silence with a poem,
because it is the silence
I hope for, because
it is the very pure
silence hope itself is,
and so I bend, to
my pencil I say: you,
to the beautiful page, you,
I say Yes without speaking,
I say many things, and still
there is room, there is space,
your face is where I see forever.

—Jack Hirschman

From Hirschman's recent book of poems with a title in Russian (transliteration: *Kashtaniya Segodnya*) published by Beatitude Press in San Francisco. The poem will also be included in his "Selected Poems" to be published by City Lights this spring.

Daughter & I & the No. 19 Polk Bus

She is smaller than a volkswagen
and bigger than a cupcake;
her plan is similar.

Today we sand castled at Aquatic Park
using the traditional construction forms,
milkshake and pepsi cups
and a Raggedy Ann pail for the corner battlements.
The gulls swooped by to see their castoff plumage as flags
while up the hill at the Ghirardelli Square
the People that Count
in Mason City Iowa
counted
so many baseball hats!
while back down at the beach
I was pontificating papa-games
advising on the sheer friction of wet sand
and the bending moment of mature gull feathers.

This went on most of the afternoon
then we walked up to the Muny Bait Shop
she had a 7-up
me, a Coors
we hung out in the stairwell next door
and she learned to rocket the paper off the soda straw
then like I was going to mention
along comes a No. 19 Polk bus
and we step up, a big one for her
and sitting down, this poem is how it felt

—Don McClelland

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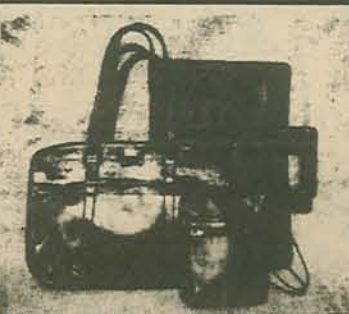
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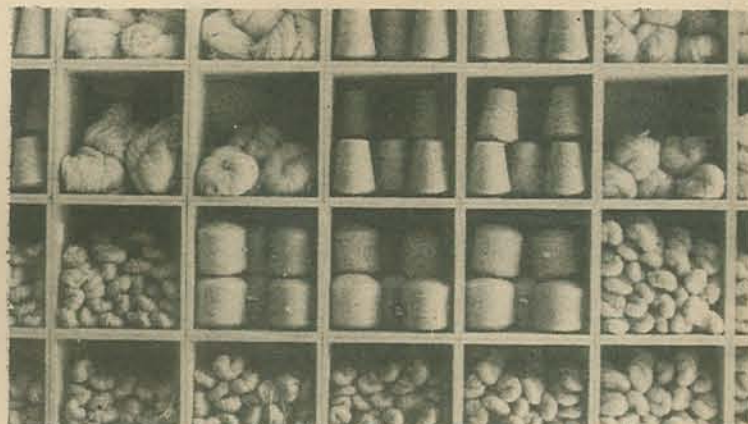
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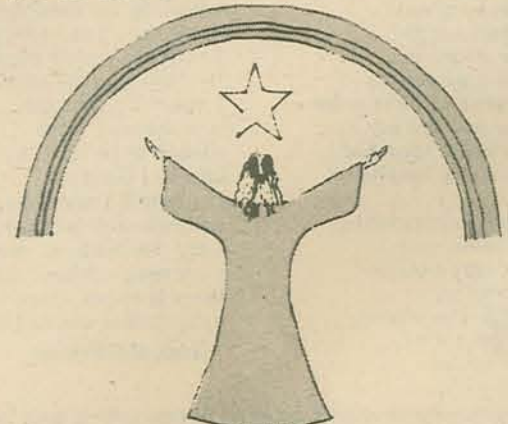
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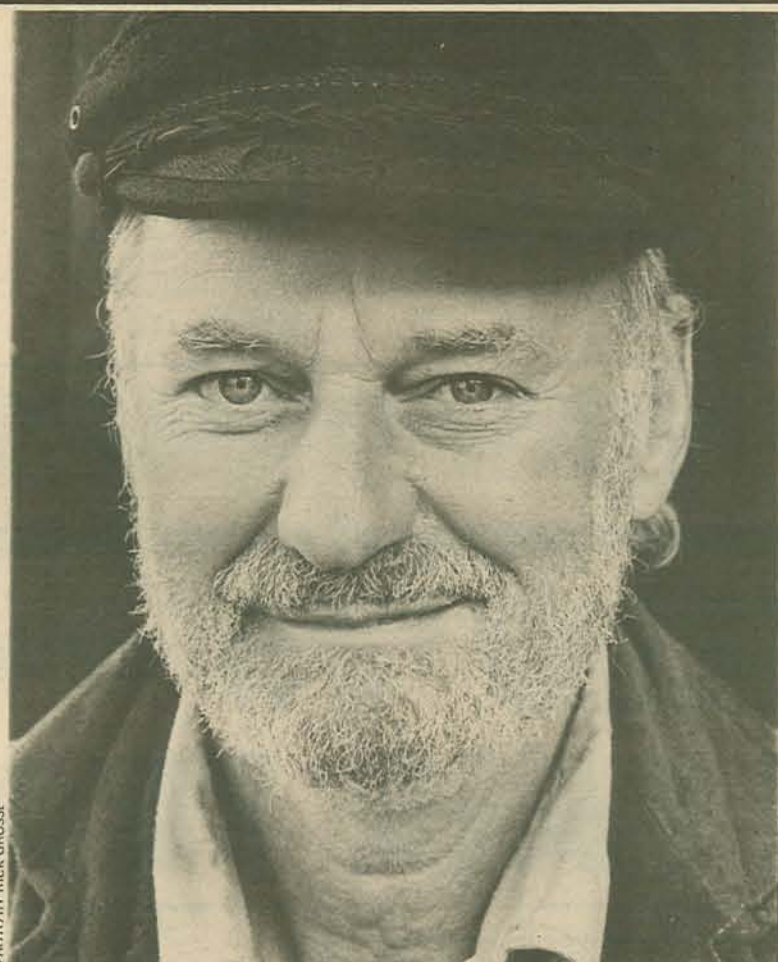
as editor-in-chief, Volume Four has just appeared, concentrating on African and American writers to point out, according to editor William Lawson, "differences and similarities in our reactions to experience and in our ways of giving it shape." Asian-American writing in the Bay Area is focused on the Jackson Street Workshop in Chinatown, directed by George Leong, which includes such local poets as Al Robles, Geraldine Kudaka, Genny Lim, Presco Tabios and Luis Syquia.

With all this activity, there is still, as always, very little money in being a poet. Poets often read for free, although some of the more established sites for readings, such as the Poetry Center and Intersection, do pay their readers. "Poets are important," says Carol Lee Sanchez. "Their work is as important as a musician's. They are entitled to more than a bottle of wine."

Although getting published is difficult despite the proliferation of small presses in the Bay Area, it has been made somewhat easier by the establishment of the West Coast Print Center in Berkeley, which is funded by the National Endowment for the Arts and provides low-cost printing for small press publishers.

Getting in print is only part of the problem, however. As Ernest Landauer puts it, "Everyone seeks to publish. Then you hawk it, or have it hawked, or complain that it can't be hawked."

"Distribution is a problem," Stephen Vincent says. "The whole process of getting a poem on the page, into the stores and sold is very difficult." Vincent



Lawrence Ferlinghetti

'Suddenly you are speaking to me ...'

says that only a few stores, such as Cody's in Berkeley, are willing to handle poetry books. Some of this problem will hopefully be alleviated by Small Press Traffic, located in the Paperback Traffic bookstore at 558 Castro St., which is devoted to selling small press books on consignment. "Bookstores are very much controlled by reviews, which are in turn influenced by the advertis-

ing the big presses give the papers," Vincent says.

Despite these difficulties, there is a robustness in the air. As broadsides, journals, readings and small presses multiply, as grants from the National Endowment for the Arts continue to come in, poetry might someday find itself solvent and even respectable. One wonders what all the poets would do then. □

A Meeting of Eyes in Mexico

Suddenly
you are speaking to me
over the audience
as I speak my poem to it
My eyes encounter yours
over the crowd
Just a pair of eyes out there
in a far foto of faces
distant lamps
in a dark landscape
flickering
And the eyes speak
in whatever tongue
The poem ends
The eyes go on
burning
And there is applause out there
as on a dark sea
I hear it distantly
as in a sea-shell—
shreds of sunlight blown—
As later your voice comes through—
in whatever tongue—
an impassioned questioning
of my poem—
I answer back
over the heads of the audience
I

answer you
Dark eyes
speak to you
over their heads
Dark one
"There is none
like you
among the dancers"

Te amo
—Lawrence Ferlinghetti
Oct '75
Palacio de Bellas Artes

From Ferlinghetti's book to be published by New Directions in September 1976, tentatively titled "Visual Beatitudes."

Sorcery

there are some people i know
whose beauty
is a crime.
who make you so crazy
you don't know
whether to throw yourself
at them
or kill them.
for permanent madness,
which could be
bad for you.

you better be on the lookout
for such circumstances.

stay away
from the night.
they most likely lurk
in corners of the room
where they think
they being inconspicuous
but they so beautiful
an aura
gives them away.

stay away
from the day.
they most likely
be walking
down the street
when you least
expect it
trying to look
ordinary
but they so fine
they break your heart
by making you dream
of other possibilities.

stay away
from crazy music.
they most likely
be creating it.
cuz when you're that beautiful
you can't help
putting it out there.
everyone knows
how dangerous
that can get.

stay away
from magic shows.
especially those
involving words.
words are very
tricky things.
everyone knows
words
the most common
instruments of
illusion.

they most likely
be saying them,
breathing poems
so rhythmic
you can't help
but dance.

and once
you start dancing
to words
you might never
stop.

—Jessica Tarahata Hagedorn
From "Dangerous Music,"
Momo's Press, 1975, \$3.50.

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David: Good Lord, that sounds tasty. But how about rolled up little pieces of salami?
 Tom: Rolled up little pieces of salami are for watching football, not for entertaining guests.

David: This On the Table service must cost a fortune! I mean, that stuff would cost many dollars at any restaurant.
 Tom: On the Table is not a restaurant, nor is it a place of any kind. It is you and me, David. It is the skill and knowledge we have, and nothing more. Our customers pay for that skill, for the materials, and that's it.
 David: We're friendly, too.

Right Tom?
 Tom: Very friendly.
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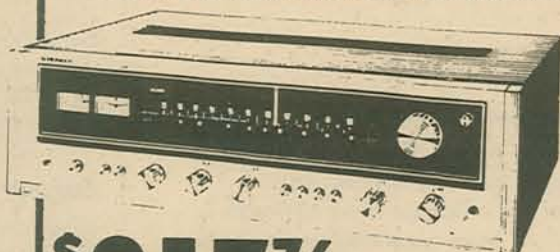
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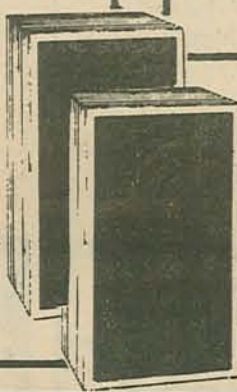
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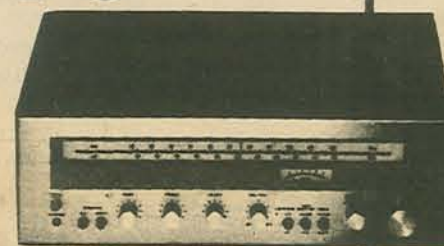
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of half grown trees

clouds and a single airplane establish Space
under the sky blue dome of Heaven

Sun shines

on the just and the unjust

alcoholics and lovers and Civil Servants

books under my arm,
I cross the square fronting
the huge Mussolini concrete buildings
they keep Government and Culture in

I must have entered a diagram
in some Sixteenth Century engineering manual.
Everything is very Euclidian down here
in the Civic Center—every tree grows
out of its own little circle of dirt.
There must be dotted lines connecting me
to the mathematics of this place,
edifying to people of the fifth dimension.

feet stick out of the shrubbery
around the library

uniformed chauffeurs drive the governors
up and down the streets

Ancient Sages say that all Creation
is the play of Contraries;
so it is appropriate that the Winners and Losers
mingle in this Center of Civic Life

rock band stands on a flatbed truck
parked before City Hall,
and sings of the Dream Time
before the Snake talked us out of it

I've come here before
to stop wars and listen to music

I wander around the stacks
looking at books on Socialism

Who wants socialism

The people are too busy

The intellectuals make too much money

Students sit at long brown tables,
filling lugubrious notebooks with words
from other books professors write for each other

An old man with three days growth of white beard
draws World War II airplanes
on cheap typing paper

you beat the system
the system beats you

either one can put you in the library
at three o'clock on a Wednesday afternoon
everyone else is where they always are
at three o'clock

every day for years

This place could be imposing—
light this grand flight of steps
with tall candelabra on bronze feet

... sackbuts, recorders, dulcet strings
a choir in the shadows ...

the Koran says this life is pageantry and idle chatter

and that can be a Joyful Wisdom

Across the square, the rally breaks up
portable generator, amplifiers
and flatbed truck driven away

dude hands me a leaflet
suggesting it would be a good idea
to legalize marijuana and stop killing
Asians

I agree with him

the cops across the street
lean against the car and fold their arms,
they specialize in having no ideas

the winos and the limousines have their own oblivion

When the sun
is big and red

the buildings
release their people

who have neither chauffeurs
nor library privileges

the glass hive, rising high
above Joseph Magnin's store
is tinted gold

—Robert Anthony

The Clerk's New Life

It's a face that you have kidnapped from a cigaret ad.
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Then its old owner shows up with a subpoena.
Your *noblesse oblige* is out the window.
Quickly you stuff him up the chimney.

—Don McClelland

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addressed, stamped envelope.)

Old Folks ARE At Home When They Take Their Anger Once Again Into The Street

On the Wells-Fargo bank line an old black man
nudges his one-eyed white partner,
says, "They all a bunch a crooks
I tell yuh, something's gotta
CHANGE!"

In the B-B-Q ribs joint
an old white codger
tells his Palestinian friend,
"Those boys can't come home,
exiles in Canada,
just like you, cause a that war
& the most biggest criminals
trot around like hyenas, free!"

I ride the Mission trolley-bus
reading "Workers World" & wishing it was
when a vigorous grey sage taps my shoulder:
"I see you're reading a radical paper.
Tell me: What ya think of this whole mess?"
Hmm. I say, trying not to overstep my bounds:
"People gonna get together, turn some things around"
& he replies:
"Well, the founding Fathers said we got 2 ways:
either we vote em on their ass
or we make a revolution
& GODDAMIT WE'RE GONNA MAKE A REVOLUTION!"
& we exchange winks.

Or the old Yiddish rootless
cosmopolitan riding the NYC subway
IRT Uptown, who comments,
when 2 po-
licemen walk into the train
& tower above us like blue Hymilayas
"Oy! Is dis car
SAFE," smacking his cheek & swaying side to side
as we clack into 42nd St in half-empty car.
"But the kveshjun is:
ARE YOU SAFE?"
& he raises forefinger in Talmudic
judgement while the 2
pigs freak out & flee to
next car.

I wonder:
Old folks ARE at home
when they take their anger
once again into the street.

Brothers.

Someday I'll be wise with strength
like them.

—Hilton Obenzinger

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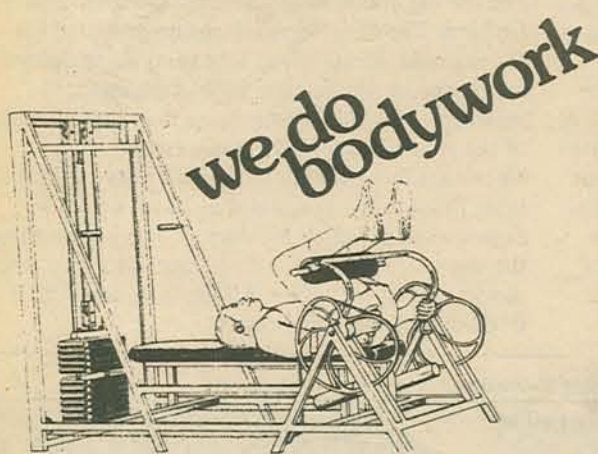
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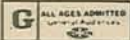
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MOVIES/LARRY PEITZMAN

'Cuckoo': A Fifties Hangover

ONE FLEW OVER THE CUCKOO'S NEST, with Jack Nicholson, directed by Milos Forman, Regency I, Van Ness and Sutter, SF; Piedmont, Oakland.

In reviewing the film version of *One Flew Over the Cuckoo's Nest*, several critics have talked about Ken Kesey's novel as part of the Sixties pot-acid-antiwar trip, but Kesey wrote the novel in the early Sixties, during the booze-and-broads Camelot years, and it's really a hangover from the Fifties. The novel's hero—Randall McMurphy, a big, cheerfully sane, free-spirited man committed to a mental institution because he's too big and sane and free-spirited for the "Combine," the society's power elite, to handle—is a spiritual descendant of Marlon Brando's *Wild One* and James Dean's *Rebel Without a Cause*.

Brando and Dean became heroes in the Fifties because they represented a reaction—instinctive, undefined—against the stuffiness, boredom, conformism of Fifties America. Brando and Dean couldn't have existed as pop heroes without Gregory Peck's *Man in the Gray Flannel Suit* as their foil.

Kesey's novel belongs to the Fifties and is straight-jacketed by Fifties' concepts, most notably the "Combine." Even Kesey's sexual obsessions, especially his absorption with the size of tits and cocks, could only belong to the decade that saw the advent of Marilyn Monroe, Jayne Mansfield and the '58 Cadillac. In Kesey's scheme, even the moral weight of the characters is represented, perhaps determined, by their size. McMurphy and the novel's secondary hero—Chief Bromden, an Indian who beats the system by pretending to be deaf and dumb—are described as physically huge. One doesn't have to think twice—one hardly has to think at all—to figure out how the villain, Big Nurse, got her name.

In the film version, director Milos Forman and his screenwriters, Lawrence Hauben and Bo Goldman, have cut the scale of Kesey's characters. McMurphy and Nurse Ratched are no longer larger than life, although Chief Bromden is treated as abnormally large. They have also eliminated the explicit concept of the "Combine" and generally treated the story in a more naturalistic, less mythic style. This has brought complaints from some of Kesey's admirers that the novel's concept has been softened, shrunken, but the alterations made by the filmmakers don't so much reduce the concept of the novel as expose it.

The premise of the book, which is carried over into the movie, is that the system is designed to control us, to squeeze every ounce of free spirit out of us, and that when it is confronted by behavior that it can't control, the system punishes this behavior. There is an undeniable grain of truth in this concept, but Kesey's treatment of it is infantile. (It seems no accident that Kesey took his title from a children's rhyme.)

One Flew Over the Cuckoo's Nest is a nightmare allegory about freedom and authority. Freedom, in Kesey's terms, means the freedom to "do what you want as long as you don't hurt anybody else," but, though Kesey borrows his political line from John Stuart Mill, he has no use for the utilitarian's notion of social responsibility or for any calculus of pain and pleasure. For Kesey, freedom means the freedom to act irresponsibly, spontaneously, in-

stinctively—without any calculation of consequences. Freedom means instant gratification, pleasure without pain. This is a child's notion of freedom—the fantasy of a world without authority figures, a world without Mommy.

Cuckoo's Nest is an adolescent boy's macho fantasy of what it means to be a man. McMurphy has been arrested five times for criminal assault and once for statutory rape, but both book and movie ask us to wink at this. Even the director of the mental hospital is taken in by McMurphy's explanation of his behavior, especially by his explanation of the statutory rape charge—after all, the girl had a nice ass. The director of the hospital is portrayed as something of a bumbler, but he's not really threatening. Big Nurse Ratched, however, is really a bitch. Coolly malevolent, she's after your balls, man.

At one point in the film, the director of the hospital asks McMurphy what he has against Nurse Ratched. "Well, doc," he replies, "she likes to run a rigged game." But Kesey and Forman have rigged their game, too. Neither book nor movie ever confronts all the facts of the situation with which we are presented. We are never told, for example, why Nurse Ratched became a psychiatric worker, or what she thinks she gets out of her work, or what she is like outside a clinical situation. In neither book nor movie are we taken outside the mental hospital long enough to understand why the patients are in it. What did they do that got them locked up? Could they function on the outside? One may have doubts.

Half the patients on the ward can't function well enough to hold up their hands in a vote on whether to watch the World Series on television, and these are, in Kesey's terms, the "Chronics." Neither book nor movie ever really deals with the "Acutes," who are "vegetables." Nurse Ratched has had responsibility (oh, that hated word!) for all these patients for something like 31 years, but *Cuckoo's Nest* never for a second considers what the situation looks like to her, why she's so pent-up, tight, determined to remain in control.

Cuckoo's Nest is a schoolboy's view of the world. As an allegory, it has to be: when, except in childhood, are the authority figures in our lives represented by women? The giveaway to Kesey's game is Nurse Ratched's final, desperate act of oppression: she drives one patient to suicide by threatening to report his behavior to his mother. To his mother! Come on, boys, one wants to say to Kesey and Forman and Hauben and Goldman. In what world but the world of childhood is that the most vicious thing that anyone can do to you? Nurse Ratched's ward is Kesey's symbol for society. As he sees it, the world is one Big Nursery.

Having said all this, I should report that, on its own terms, *Cuckoo's Nest* works. Jack Nicholson must have been born to play Randall McMurphy, although, after seeing him as the loner hero of so many recent movies, it takes a while to get used to Nicholson as a rebel leader. Louise Fletcher makes a perfect, scaled-down Nurse Ratched, her voice always modulated, always condescending. I raise complaints about the way Forman scores easy laughs off the mental patients' erratic behavior, but the audience does seem to enjoy itself. And in handling the big dramatic sequences, Forman is nearly flawless. The big effects are always prepared for—for example, McMurphy's lobotomy is prefigured by a scene in which, after shock treatment, McMurphy jokingly imitates the drag-footed walk of the Acutes. Chief Bromden's escape—he uses his remarkable strength to throw a heavy utility table through the hospital wall—is set up by an earlier scene in which McMurphy bets he can throw the same table and can't do it. *Cuckoo's Nest*, the movie, is very well done. All that's wrong with it is *Cuckoo's Nest*, the book.■

Jack Nicholson (right) and Sydney Lassick express themselves in a group discussion.



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American Ballet high

On a foggy Friday afternoon a few weeks ago, SF critics and arts reporters gathered at Bali's lush restaurant on Pacific Street. There, amidst the gentle sonorities of sipped champagne and munched stuffed grape leaves, the American Ballet Theater's dapper public relations director, Philippe de Conville, made several of the assembled press chortle in surprised delight as he announced that ABT would kick off their two-week Bay Area spring season with a March 8 "Gala Performance."

Now, that news may not send tingles up and down your spine, but for balletomanes, the chance to see Mikhail Baryshnikov, Rudolf Nureyev, Gelsey Kirkland, Natalia Makarova, Erik Bruhn and many more "Blue Book" (as de Conville delicately put it) caliber artists all on the very same night has the shivering proportions of a visual orgy. And, while the \$75-\$7.50 ticket prices may seem excessive, the Opera House will be bulging. (A note for the bargain-minded: the \$75 box seats include a post-performance dinner.)

In addition, those attending the Gala have the sweet pleasure of knowing the funds raised will benefit ABT's "Bay Area Performance Development." De Conville couldn't seem to concretely describe what was meant by "performance development," but it certainly sounds like something we should have. I've got my doubts about the ultimate local use of the money; still, the Gala concept (there were two ABT Galas in New York City last year) does offer a fairly painless way to bolster their ever-beleaguered budget. Moreover, if you can afford it, these entertaining, circus-like, star-strewn celebrations are no doubt worth the strenuous admission price.

I do feel, however, that prices for the regular ABT repertory performances should be more humane. But in this case, after the Gala, orchestra and box seats go down to \$12, while those damn cliff-hanging balcony seats remain \$7.50, which is simply too much money for lousy seats. I say that



Mikhail Baryshnikov solos in "Vestris."

with some authority. For recently, braving the altitude, I saw a Saturday matinee of the SF Ballet's *Nutcracker* from the top reaches of the balcony, or rather I peered down at the *Nutcracker* and strained mightily to see the Lilliputian activities below.

From the Opera House balcony the stage is postcard size, while people on stage appear literally (if you attempt to measure them) about one inch high. Of course, your mind, experienced in these dimensional matters, and knowing the true size of the stage and the people on it, compensates somewhat and makes the scene seem larger.

Children, however, don't have a developed set of size references and they'll often become quickly afflicted with balcony boredom. In fact I quickly blanked out even though at that distance the *Nutcracker*, with its spectacular theatrics, bears up fairly well. But without powerful field glasses, which restrict your field of vision, you can't see any facial expression from the balcony nor can you see movement nuance or elevation.

The balcony audience for the *Nutcracker* was more passive than its counterparts in other areas of the theater. They remained detached and emotionally uninvolved, just sitting there without much response in the way of laughter or applause. Nevertheless, balcony tickets aren't totally worthless. The acoustics are good. You do get the feel of a ballet and can savor aura, pattern and color, but these seats absolutely aren't worth the \$30 it would take for a family of four to see one ABT performance.

Well, after a few glasses of champagne, I boldly asked the assembled press conference at Bali's if they didn't feel ABT ticket prices were a bit high. In response, the Chronicle's Marilyn Tucker curtly quipped, "Anyone who wants to go to the ballet will go." Nancy Carter of Fine Arts Development, ABT's local sponsors, suggested the poor could travel to ABT's Berkeley performances and get a student discount. (The cheapest seat in Berkeley with a student card is \$6.50.) While ABT's de Conville, looking rather hurt, maintained the company only charged what it had to. And, after all, "just look at what those kids spend on Elton John concerts or on records."

If you bring up the ticket price question as often as I do, all these arguments appear with some regularity. Both critics and entrepreneurs seem to feel that the poor are a mass of finger-snapping, Elton John-loving teenyboppers. But even if one assumes that picture to be accurate, i.e., that those who think they can't afford the ballet are the same group that beats a path to Elton John concerts, ABT still has responsibility to develop and serve an audience from a wide economic range.

Elton John, after all, receives no federal subsidies. He is not a non-profit tax-free corporation. Nor are contributions to Elton John tax deductible. By giving ABT these economic graces, we propose the group represents something society wants to preserve and promote. If at the same time, however, we make ticket prices so high that only a certain element of society can enjoy groups such as ABT, tax relief and support become another form of hypocrisy. A few local programs do exist that help students and senior citizens attend performing arts events, but the real culturally defranchised remain low paid working people, those on welfare and the unemployed.

There are no villains in this piece. Our organizations of "high culture" may be naive, indifferent and insensitive, but they are not consciously excluding a potential audience. Massive groups such as ABT (they travel with 12 vans full of scenery and more than 150 dancers and musicians) are trying to survive, and right now that survival is more dependent on luring dollars from the rich than serving the artistic needs of the poor. That situation won't change until subsidies become more adequate and we develop some intelligent systems to dole the money out. Government support is growing but it remains pathetically small. In 1976, the National Endowment for the Arts will receive \$82 million, which is less than one-tenth of 1% of the \$100 billion that will overtly go toward "defense" this year.

One very nice thing that's happened in the world of ticket prices is that the San Francisco Ballet was given a \$25,000 grant from the San Francisco Foundation specifically for audience development. With some of that money, SFB has set up what they call a "mini series" consisting of three Opera House performances, Jan. 31, Feb. 28, May 8. You can see all three shows for \$12 in the orchestra (\$4 per seat) to \$6 (\$2 per seat) for balcony circle and balcony. The balcony circle, by the way, offers far superior seating to the balcony per se and is usually more expensive.

Unfortunately, SFB's bland repertoire is primarily composed of insipid romance, melodrama or fairy tale spectacle. There's not any heavyweight contemporary dance but that may come. In the meantime, you can see *Romeo and Juliet*, *Cinderella* and a repertoire program in excellent seats for less than the price of a movie... even a second run movie. Prices for their regular winter/spring season, beginning on Jan. 27, range from \$9 orchestra to \$2 balcony. For \$2, just getting into the Opera House is a treat. Go early and have a cup of coffee in the basement cafe. Then, for a couple of bucks you don't have to feel ripped off but can enjoy the balcony for what it's worth. The low price is a wonderful move by SFB. For information, call them at 431-1210.

For anyone desperate to see the American Ballet Theater, the balcony circle, which runs \$8.50 a ticket, is your best buy, but bring opera glasses. On the night of the performance you can get standing room, usually \$3.50. They sell 300 places and it involves coming about two hours before curtain time. If you feel even that is beyond your means or endurance, write me in care of the Guardian. Maybe something can be done. ■

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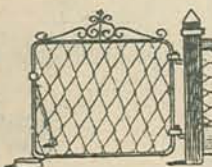
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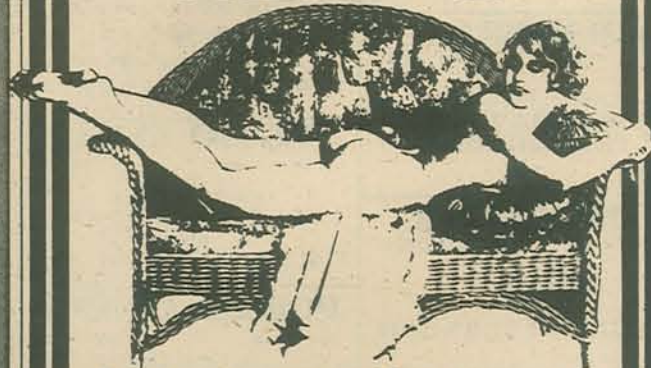
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MOVIES

MINI-REVIEWS

The Adventures of Sherlock
Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman, as a man with a "photographic memory" for conversations, and Madeline Kahn, as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of "A Masked Ball." Surprisingly, the only performer who isn't fun to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF) —L.P.

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful — so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15,000,000 soap opera merited a Time cover story. (Northpoint, SF) —L.P.

Dog Day Afternoon

One of the best films of the fall season, so far. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Berkeley, Berk.; Alhambra II, SF) —M.S.

Hedda

"You don't know what it means to me to be able to say a few kind words about something. I'm almost overcome with happiness to be able to announce with heartfelt appreciation that 'Hedda Gabler' is something else again." That statement was written in 1918 by the 25-year-old Vanity Fair drama critic Dorothy Parker. Amazingly enough, the sentiment holds true and I'm equally delighted to highly recommend the Royal Shakespeare Company's new film version of the awesome 1891 Ibsen play which they call simply "Hedda."

Starring Glenda Jackson, with Jenny Linden (they were paired once before in Ken Russell's "Women in Love"), this magnificent movie is not without a few minor shortcomings. Some of the characterizations, such as Hedda's bumbling husband Tesman, are aggravatingly over-broad, while some of Ibsen's dramatic devices creak badly. Glenda Jackson (who seems to be becoming almost a caricature of herself) does give quite a fine performance as the bored and seething Hedda, although the seething occasionally gets out of hand.

Jackson's 19th century Hedda, pushing at the edges of liberation, finds no outlet for her prodigious energies. Intelligent, self-destructive and an expert marksman, Hedda is, says one critic, "all drive and no direction." With delicious skill, Ibsen makes the unhappy woman's frustrations the stuff of great drama. The film has some classic scenes, particularly those between Hedda and the lecherous Judge Brack, superb examples of layered theatrical double-

entendres. "Hedda" shouldn't be missed. (Vogue, SF) —I.O.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning "Shop on Main Street" but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF) —M.S.

Lucky Lady

The screenplay of this film about rum-running during prohibition sold for nearly half-a-million dollars and was designed to cash in on old movie formulas, but the picture doesn't quite click. The first third is supposed to be like a lightweight Thirties adventure film (say, the Gable-Harlow "Red Dust"). The second third is supposed to be like a Thirties romantic comedy—and though they're not perfect, these parts are, at least, good natured and lively. But in the final reels, the picture turns sourly violent. With Liza Minelli, Gene Hackman and Burt Reynolds. Directed by Stanley Donen. (Alexandria, SF; Plaza I, Daly City) —L.P.

The Magic Flute

The fulfillment of a lifelong dream by Swedish film master Ingmar Bergman, this may very well be the finest opera film ever created. Wolfgang Mozart assists with a lively, listenable score, cinematographer Sven Nykvist supplies breathtaking color and framing. One of the high points of a season highlighted so far by "Mr. Quilp" and "Gifts of an Eagle." (Act I, Berk.; Surf, SF) —M.S.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randall McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, de-mythified version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.) —L.P.

The Romantic Englishwoman

A Joseph Losey film scripted by Tom Stoppard, by and large entrancing, with Helmut Berger playing the same petulant gigolo he played in Visconti's "Conversation Piece" (with the same wardrobe by Yves St. Laurent) (Lumiere, SF and UA IV, Berk.) —M.S.

Rooster Cogburn

The Duke takes on the forces of evil and Katharine Hepburn in this son of "True Grit." You can hear bones rattle as these two venerables lock horns. Wayne defeats the ne'er-do-wells; Hepburn defeats Wayne. (Showcase I, Oakl.) —M.S.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Coronet, SF; Parkway I, Oakl.; Oaks II, Berk.) —L.P.

Movie Reviews written by Larry Peitzman, Merrill Shindler and Irene Oppenheim.

FIRST RUNS

Act I and II: "The Magic Flute." II: "The Story of O"; 2121 Center, Berk., 548-7200.

Alameda: I: "Grizzly Adams," thru 1/13; "Wilderness Family," from 1/14. II: "Jaws." III: "Hustle"; 2317 Central, Alameda, 522-4433.

Albany Cinema: "The Man Who Would Be King"; 1115 Solano, Albany, 524-5656.

Alhambra: I: "Three Days of the Condor." II: "Dog Day Afternoon"; Polk/Green, SF, 775-5656.

Alexandria: "Lucky Lady"; Geary/18th Ave., SF, 752-5100.

Berkeley: "Dog Day Afternoon"; Shattuck/Haste, Berk., 848-4300.

Bridge: "Three Days of the Condor"; Geary nr. Masonic, SF, 751-3212.

California: "Hustle"; Kittredge/Shattuck, Berk., 848-0620.

Cannery: "The Story of O"; Leavenworth/Beach, SF, 441-6800.

Century 21: "Grizzly Adams." Century 22: "Killer Elite"; 8201 Oakport Road., Oakl., 562-9596.

Cinema 21: "The Man Who Would Be King"; Chestnut/Steiner, SF, 921-1234.

Plaza: I: "Lucky Lady." II: "Three Days of the Condor"; Serramonte Plaza, Daly City, 756-3240.

Regency I: "One Flew Over the Cuckoo's Nest"; Van Ness/Sutter, SF, 673-7141.

Regency II: "Hustle"; Sutter/Van Ness, SF, 776-5505.

Royal: "Killer Elite"; Polk/California, SF, 474-2131.

St. Francis: "Jaws" and "Ssss"; 965 Market, SF, 362-4822.

Serra: "The Hindenburg"; Junipero Serra Blvd., Daly City, 755-1455.

Showcase Alameda: I: "Three Days of the Condor" and "Murder on the Orient Express." II: "The Other Side of the Mountain" and "The Front Page," thru 1/13; "Rooster Cogburn," from 1/14; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: "Rooster Cogburn" and "Winterhawk." II: "The Other Side of the Mountain," thru 1/13; "Mahogany," from 1/14; Broadway/51st, Oakl., 654-5505.

Stonestown Twin: I: "Snow White." II: "Bugs Bunny Superstar"; behind the Emporium, at Stonestown, SF, 221-8181.

UA Four: I: "The Hindenburg." II: call theater for details. III: "The Black Bird." IV: "The Romantic Englishwoman" and "Carnal Knowledge"; 2274 Shattuck Ave., Berk., 843-1487.

Vogue: "Hedda"; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Avenue Photoplay: "Gold Rush" and "Sons of the Desert," 1/9; "The Big Parade," 1/16, with a dirigible newsreel; 2650 San Bruno Ave., SF, 468-2636, \$2.50.

Bocce Cinema: "Giant," 1/13, 7 and 10:15 pm; Fellini's "8½," 1/14, 7 and 9:30 pm; at the Savoy Tivoli, 1434 Grant, SF, 362-7023, \$1 per film plus \$1 membership card for each four programs.

California Gallery: films of five Bay Area filmmakers, 1/10, 8:30 pm, with Leonard Levy's "Stratum Lucidum" and Al Wong's "The Same Difference," 2877 California, SF, 648-3847 or 648-1524, \$1.50 donation.

Canyon Cinematheque: special benefit show for Canyon Cinematheque Cooperative, 1/8, with seven films including Bruce Baillie's "Quick Billy," George Kuchar's "Knocturne" and Kenneth Anger's "Scorpio Rising," \$2.50; Barbara Linkevitch presents her films in person, 1/15, including "Silverpoint" and "Chinamoon"; both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Clay: Wertmuller's "Swept Away..." with animated short "Opera"; 2261 Fillmore/Clay, SF, 346-1123, \$3/\$3.50 Fri.-Sat.

Cole Hall Cinema: "Murder on the Orient Express," 1/16, 6:30 and 8:45 pm, in Millberry Union, 500 Parnassus, UCSF, 666-2019, \$1.75/\$1.25 srs./75¢ children.

Film Fair: "Cry Wolf" (1947) and "Four's a Crowd" (1938) 1/9, 8 pm, 732 Chenery, SF, 586-7748, \$3.50 (this program opens new series of rarely seen films, seven double bills thru April, \$20 for the whole package).

Gateway: "Broadway Melody of 1940" and "The Wizard of Oz," thru 1/13; "Anna Karenina" and "Gaslight," from 1/14; 215 Jackson/Battery, SF, GA 1-3553, \$3/\$2 with discount card.

Glide Church: "Hurry Tomorrow," 1/13, 7:30 pm, with discussion on forced mental treatment, Taylor/Ellis, SF, 863-4488, \$2.50.

Kokusai: "Castle of Sand," thru 1/13; 1700 Post, SF, 563-1400, \$3.

Laney College: Renoir's "Rules of the Game," 1/12, 7 pm, in the college Theater, 10th St./Fallon, Oakl., 834-5740, free.

Lumiere: "The Romantic Englishwoman" with animated short "Icarus"; 1572 California/Polk, SF, 885-3200, \$3.

Midnight Movies: "Woodstock," 1/10, plus Tex Avery's cartoon "The Cat that Hated People"; nine new comedies, 1/17, including the Committee's "The Creditors" and Zagreb Films' "Second Class Passenger"; midnight at the Presidio Theater, 2340 Chestnut, SF, 921-2931, \$1.75.

Oakland Museum: "Jezebel," 1/9, 8 pm, with Bugs Bunny in "Corny Concerto"; James Moore Theater, in the museum,

10th St./Oak, Oakl., 273-3009, \$1.50/\$1 srs., members.

Pacific Film Archive: "The Public Enemy," 1/8, 7 pm; "Hard to Handle," 1/8, 8:30 pm; "The Mayor of Hell," 1/8, 10 pm; "Moses and Aaron," 1/9, 7:30 pm; "The Death of Maria Malibran," 1/9, 9:30 pm; special midnight series opens, 1/9, midnight, with episode one of "The Prisoner," with Patrick McGooohan; two by Jean Cocteau, 1/10, "Les Enfants Terribles" at 4:30 and 7:45 pm and "Blood of a Poet" at 6:25 and 9:40 pm; two by Stanley Donen, 1/11, "Royal Wedding" at 4:30 and 8:10 pm and "Seven Brides for Seven Brothers" (Albert Johnson introduces the 6:16 and 8:10 pm showings); three based on Jack London works, 1/12, "By the Law" at 6 pm, "The Sea Wolf" at 7 and 10:10 pm and "The Fighter" at 8:40 pm; Haile Gerima presents his film "Harvest: 3000 Years," 1/12, 7:30 pm, in Wheeler Aud.; films from the German Democratic Republic, 1/13, "The Murderers Among Us" at 7:30 pm and "Jacob the Liar" at 9 pm; Martha Coolidge presents her film "Not a Pretty Picture," 1/14, 8 pm, in Wheeler Aud.; more German films, 1/14, "Wozzeck" at 7 and 10:30 pm and "Marriage in the Shadows" at 8:45 pm; "This Day and Age," 1/15, 7 and 10 pm; "The President Vanishes," 1/15, 8:30 pm; Abe Osheroff presents his film "Dreams and Nightmares," 1/16, 7 and 9:30 pm, with the Chilean film "Companero"; midnight special, episode two of "The Prisoner," 1/16, midnight; three by Bunuel, 1/17, "Un Chien Andalou" and "The Fall of the House of Usher" at 4:30, 7:35 and 10:35 pm and "Gran Casino" at 6 and 9 pm; two with Fred Astaire, 1/18, "Belle of New York" at 4:30 and 8 pm and "Three Little Words" at 6 and 9:40 pm, (Albert Johnson introduces the 6 and 8 pm showings); unless otherwise noted all in University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, 50¢ for each additional film.

Powell Cinema: "Sunset Boulevard" and "The Night of the Hunter," thru 1/13; "Barbary Coast" and "Kid Millions," from 1/14; 39 Powell/Market, SF, 421-4040, \$2.50/\$1.50 weekdays until 3 pm.

Rialto: 1: "War of the Worlds" and "When Worlds Collide," thru 1/13; "This Island Earth" and "Invader from Mars," from 1/14.

BEST TV MOVIES

Calamity Jane (1953)
Sunday, 1/11, 2 pm, Ch. 44
Before her incarnation as Hollywood's favorite virgin, Doris Day was one of the movies' best musical comedy performers. As Calamity Jane, a hell-raising, gun-toting frontier woman, she is at the top of her form. The screenplay, rather obviously modeled on "Annie Get Your Gun," has Calamity pitted in a contest against Wild Bill Hickock (Howard Keel), but, of course, it turns out to be a love match. The score includes the Academy Award winning song, "Secret Love."

The Ghost and Mrs. Muir (1947)
Sunday, 1/11, 7 pm, Ch. 44
Rex Harrison's urbane performance is the chief reason to see this famous but slightly arch comedy about the romance between an author

11: "Take the Money and Run" and "And Now for Something Completely Different," 11: "Putney Swope" and "Trash," thru 1/13. 1V: "Duck Soup" and "Monkey Business"; 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

Richelieu: "The Lady Vanishes" and "The Thirty-Nine Steps," thru 1/13; "The Red Shoes" and "Pygmalion," from 1/14; Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with Gateway discount card.

SF Museum of Modern Art: filmmaker Les Blank ("The Blues According to Lightnin' Hopkins") presents a new 90 minute unreleased film on a well-known rock star, 1/9, 7:30 pm, \$1.50/\$1 srs., members; films of Edgar G. Ulmer, 1/11, 2 pm, including "Detour" and "Citizen Kane," \$1/75¢; "La Hija del Engano," 1/13, 7:30 pm, one of Bunuel's Mexican films, \$1.50/\$1; Masahiro Shinoda's "Double Suicide," 1/16, 7:30 pm, \$1.50/\$1; Ulmer's "The Naked Dawn," 1/18, 2 pm, \$1/75¢; in the museum, Van Ness/McAllister, 4th floor, SF, 863-8800.

Sunset: "State of Siege" and "Z"; 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 members.

Saturday Night Movie: Rip Torn in the Ralph Gleason production, "Payday," 1/17, 7:30 and 9:45 pm, 142 Throckmorton, Mill Valley, \$2.

Surf: "The Magic Flute"; 4510 Irving/46th Ave., SF, 664-6300, \$3.50.

Times: "The Great Dictator," "Start the Revolution without Me" and "What's Up, Tiger Lily?" 1/8-10; "Lucky Luciano" and "High Plains Drifter," 1/11; "The Garden of the Finzi-Continis" and "The Prime of Miss Jean Brodie," 1/12-14; "The Damned" and "The Day of the Jackal," 1/15-17; "Hercules" and "Atlantis," 1/18; Stockton/Broadway, SF, 362-3770, \$1/50¢ children.

UC Berkeley: "Swastika," 1/13, 7 and 9:30 pm, Wheeler Aud., \$1.50; Wertmuller's "Seduction of Mimi," 1/15, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; "Funny Lady," 1/16, 7 and 9:30 pm, Wheeler Aud., \$1.50. Tickets only at the door, one hour before screening.

(Gene Tierney) and a sea captain's ghost (Harrison). Directed by Joseph L. Mankiewicz.

The Leather Boys (1966)
Monday, 1/12, 11:30 pm, Ch. 44
Sydney J. Furie directed this curious film about a motorcycle gang. The ostensible star is Rita Tushingham, who plays the wife of one of the bikers, but about halfway through the film an emotional displacement occurs and Furie shifts the focus from Tushingham to her husband's relationship with a fellow biker, who turns out to be gay. The Midlands accents of the characters are very strong; when the film was released in theaters, the producers felt the need to add subtitles.

The Harder They Fall (1956)
Thursday, 1/15, 8 pm, Ch. 2
Bogart, in his last film, as a cynical sports-writer turned fight-promoter. Directed by Mark Robson. □

Snoopy!!!

Tues.-Fri., 8:30 pm; Sat. 7 and 10 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage.—A.D.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied and Merrill Shindler.

CURRENT RUNS

ACT: Michael McClure's "General Gorgeous," 1/8 and 13 at 8:30 pm; Thornton Wilder's "The Matchmaker," 1/9 and 17 at 8:30 pm; Eugene O'Neill's "Desire under the Elms," 1/10, 2:30 pm; Shakespeare's "The Merry Wives of Windsor," 1/10 and 16 at 8:30 pm; Tennessee Williams's "This Is (an Entertainment)," previews 1/14-15 at 8:30 pm and 1/17 at 2:30 pm; at the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

"Find Your Way Home," Tony-Award-winning show about a tragic homosexual love affair, Thurs.-Sat. at 8:30 pm and Sun. at 7:30 pm, at the Showcase, 430 Mason, SF, 421-5331, \$7.50-\$5.50.

"Moby Dick," Jack Aranson's one man show based on Herman Melville's novel, 1/8-10 at 8:30 pm and 1/11 at 7:30 pm; College of Marin Fine Arts Theater, on the campus in Kentfield, 454-0877, \$4.50.

"My House is a Far Jungle," presented by Turtle's Milk Drum, Song and Dance Company, 1/16-17, 8 pm, at the Cat's Paw Palace, 8th St./Dwight, Berk., 841-4187, \$1.50.

"Metamora, or the Last of the Wampanoags," commissioned by Edwin Forrest, early American actor, and "Metamora, or the Last of the Pollywogs," a parody of the first play, presented by UC Berkeley's drama dept., 1/9-10, 8 pm, Durham Studio Theatre, on the campus, 642-2561, \$2/\$1 students.

"Old and New Bones," presented by Rags and Patches Theatre, 1/8-1/24, Thurs.-Sat., 8:15 pm, Intersection Theater, 756 Union, SF, 397-6061, \$2 at the door.

POETRY

Bacchanal: Stella Nathan and Joanna Griffin, 1/14; Karen Brodine and Rena Rosenwasser, 1/21; The Ring of Us, eight women reading, 1/28; all 8 pm, 1369 Solano, Albany, 527-1314, \$1 donation.

Berkeley Library: Eli Le Lys, Karen Bogen and Stephanie Burns, 1/15, 7:30 pm, in the Mitchell Room, Main Library, Shattuck/Kittredge, Berk., 644-6095.

Cody's: Jana Harris, 1/8; Lewis MacAdams and David Henderson, 1/14; Janet Cannon, 1/15; Margaret Cesa, Dean Williamson and Estelle Milligan, 1/21; Leesa Felix, 1/22; Karen Iris Bogen and Elizabeth Minsley, 1/28; Sally Sleepwell, 1/29; Wed. at 8 pm and Thurs. at 7:30 pm, Telegraph/Haste, Berk., 845-7852, donation.

Forefront Readings: Diane di Prima and Peter Marshall, land use editor of the Whole Earth Epilog and the Co-Evolution Quarterly, 1/8; Ericka Huggins and psychiatrist George H. Hogel, 1/22; both 8 pm, at the Palace of Fine Arts, 3601 Lyon/Bay, SF, 563-7337, \$1.50/\$1 members, srs., students.

Intersection: Doreen Stock and Anthony Vaughan, 1/12; David Fisher, Alta and Aaron Shurin, 1/13; Joanna Griffin and Betsy Davids, 1/19; Gene Berson, 1/20; Ruth Weiss and Ronald Hobbs (Sunshine), 1/26; Rebecca Brown's "Invisible Fire," words and dance with Marlana Magaldi and friends, 1/27; all 8:30 pm, \$1; plus open mike, Wed., 8:30 pm, 50¢; 756 Union, SF, 397-6061.

La Salamandra: Robert Matte and Manuel Nieto, 1/12; C. C. Saw and Margaret Cesa, 1/19; Gary Lussan and Toby Lurie, 1/26; guest poet at 8 pm, open reading at 9:30 pm; 2516 Telegraph, Berk., 841-9070, free.

La Val's Works-in-Progress series: open, 1/13; Gary Blackman, 1/20; open, 1/27; guest poets read at 8 and 9:30 pm, with open reading between; 1834 Euclid/Hearst, Berk.

North Beach Community Arts series: Norm Moser and Paul Foreman, 1/11; Neeli Cherovski and Paul Waer, 1/18; Barbara Gravelle and David Shaddock, 1/25; 8 pm, in the back room

continued next page

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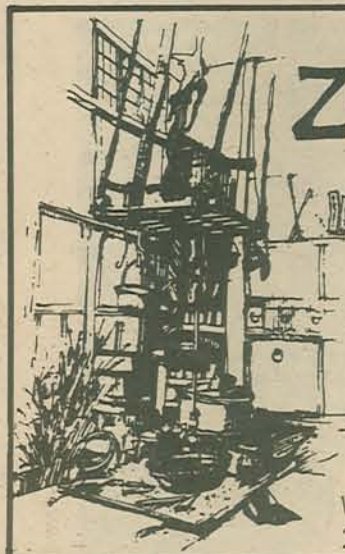
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THEATER

★ OPENINGS

The Matchmaker
1/9 thru 2/14, Fri.-Sat., 8:30 pm, plus matinee 1/18 at 2:30 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 939-0355, \$3.50/\$2.50 srs., youth.

Thornton Wilder's romantic farce, presented by Civic Arts Reportory Company.

Smack
Previews 1/13-15, 8 pm. Opens 1/16-

MINI-REVIEWS

Arsenic and Old Lace
Thru 1/25, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$4-\$3.50.

A delightful farce in which two elderly sisters guilty of murder fend off the cops with the mostly unwitting assistance of "Teddy Roosevelt," "Boris Karloff alias Frankenstein," "Dr. Einstein" and, of all people, a sane drama critic. Well directed by Michael Addison, this fine Berkeley Rep production features several superb performances, especially Dale Elliott and Dr. Einstein and Karen Ingenthron as one of the old ladies.—A.D.

Beach Blanket Babylon Goes Bananas
Re-opens 1/9, Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$5-\$4.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a

six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun.—A.C.

Bullshot Crummond
Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm. Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old pot-boiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommon handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion.—M.S.

Cotton Club Revue
Thru 1/11, Thurs. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm; 660 13th St., Oakl., 832-8030, \$4.50-\$3.50/\$3.50-\$2.50 student rush.

A lively musical and atmospheric recreation of the Thirties-era Harlem night spot that was frequented by white "slummers." Oakland Ensemble director Ron Stacker Thompson, who conceived the show, wisely keeps the two dozen or so acts and numbers (singers, comics, chorus girls and tap dancers) short and sweet. Doormen, hostesses, cigarette girls and even bathroom attendants help bring back the "good old days."—A.D.

continued from previous page
of the Savoy Tivoli, 1434 Grant,
SF, \$1 donation.

Owl and Monkey: Karen Brodine
and Susan MacDonald, 1/14;
Michael Creedon, Amalio
Madueno and Ralph Angel,
1/18, 3:30 pm; David Fisher
and Marlena Magaldi, 1/21,
8:30 pm; benefit reading for
Parachute Salon Press, 1/28,
8:30 pm, with Tom Cuson,
Laura Beausoleil and Bob
Gluck; 9th Ave./Irving, SF,
664-9892.

Pyramid: Charles London and Cyn-
dian, 1/8; Max Strasmich, 1/15;
Renee LeBallister, 1/22; Joe G.
Drucher, 1/29; featured poets
at 9:30 pm, open mike 8:30 pm;
104 Columbus/Jackson, SF.

Rainbow Sign: George Barlow
and David Henderson, 1/20,
8 pm, 2640 Grove, Berk.,
548-6580, \$1.

Russo's: open mike sponsored by
the Poets' Coalition, every Tues.,
8 pm, 524 Union/Columbus, SF.

SF Museum Poets Theater: Robert
Creeley reads from "Presences, A
Text for Marisol," his latest book,
1/29, 8 pm, in the aud., 4th floor,
Van Ness/McAllister, SF,
863-8800, \$2/\$1.50 students,
srs., members.

"Survive!" an original production
by the Oakland Ensemble Thea-
tre's Poetry for the Stage work-

shop, 1/20-21, 8 pm, in the
Little Theatre of the Oakland
Ensemble, 660 13th St., Oakl.,
832-8030, call for ticket info.

Ye Rose and Thistle: Miriam de
Uriarte, 1/12; Beau Beausoleil,
1/19; Bev Dahien, 1/26; featured
poets at 9:30 pm, open readings
at 8:30 pm, 1618 California/
Polk, upstairs, 285-4581, free.□

CLUBS

SAN FRANCISCO

Boarding House: Steve Martin and
Liberty, 1/6-18; 960 Bush,
441-4333.

El Matador: Kenny Burrell, thru
1/10; George Shearing, 1/13-17;
492 Broadway, SF, 434-2913
or dial TELETIX.

Great American Music Hall:
Harvey Mason and Patrice
Rushen, 1/9-10; Vassar Clements
Band, 1/16 and 18; 859 O'Farrell,
885-0750.

Keystone Korner: Roy Ayers
Ubiquity, thru 1/11; closed
1/12-18; 750 Vallejo, 781-0697.

The Reunion: Vince Wallace Sex-
tet, 1/9-10; Art Pepper Quartet,

1/16-17; the Scratch Ensemble,
Mon.; Roger Glenn's Latin-Salsa
Band, Tues.; Salsa de Berkeley,
Wed.; Dave Alexander, Thurs.;
Hal Stein jazz jam, Sun., 4-8 pm;
Jules Broussard and Company,
Sun. eves.; 1823 Union,
346-3248.

Savoy Tivoli: Ruby with Tom
Fogerty, 1/8; Barry Melton
and his band, 1/9; Bloomfield,
Gravenites, Naftalin Electric
Blues Band and J. C. Burris,
1/10-11; 1438 Grant, 362-7023
or dial TELETIX.

The Scene: Tommy Smith Third
Act with saxophonist Bishop
Norman Williams, 1/8-11; Frankie
Beverly's Raw Soul, 1/12-14;
Tommy Smith Third Act with
special guest Sonny Lewis on
tenor sax; 1/15-18; 2301 Fill-
more, 567-0593.

EAST BAY

Freight and Salvage: String
Fever, 1/8; Lawrence Hammond
and the Whiplash Band, 1/9-10;
hoot, 1/13; So-Called Band,
1/14; Pat Golubin, 1/15; Ray
Park, 1/16; Silver String Mac-
edonian Band, 1/17; 1827 San
Pablo, Berk., 548-1761.

Longbranch: Spoons and Lucky
Strike, 1/8; Stoneground and
Eddie Money, 1/9; Salsa de
Berkeley and Back Road, 1/10;
Greg Kihn, 1/11; Sylvester and
Little Roger, 1/14; Grayson

Street and Lucky Strike, 1/15;
Earthquake, 1/16-17; Greg
Kihn, 1/18; 2504 San Pablo,
Berk., 848-9696.

NORTH-SOUTH

Country Road South: 1843,

1/8-10 and 13-17; Fat Chance,
1/11-12; Shadowfax, 1/18;
1425 Burlingame Ave., Bur-
lingame, 343-7170.

MacArthur's: Charlie Mussel-
white, 1/8-10; 218 Sir Francis
Drake Blvd., San Anselmo,
453-8600.□

MUSIC-DANCE

SF Symphony: Ozawa conducts,
with contralto Janet Baker, pro-
gram includes Mahler's "Songs of
a Wayfarer," overture and aria
from Mozart's "La Clemenza di
Tito" and Bruckner's "Symphony
No. 7," all on 1/8 at 2 pm and
1/9 at 8:30 pm at the Opera
House and 1/10 at 8 pm at Flint
Center, De Anza College, Cuper-
tino (257-9555); Ozawa conducts
a program of Haydn's "Symphony
No. 102" Franck's "Le Chasseur
Maudit" and Stravinsky's "Le
Sacre du Printemps," all 1/14 and
16-17 at 8:30 pm at the Opera
House and 1/15 at 8 pm at Zeller-
bach Aud., UC Berk. (642-2561);
tickets \$11.50-\$4 at the Opera
House (431-5400), major tickets
agencies and the two college box
offices.

"Becoming Human—A Journey of

Consciousness," presented by the
Human Dance Company, 1/9, 8
pm, Dinkelspiel Aud., Stanford
University, 497-4317, \$3/\$2.50
students/50¢ discount on advance
tickets.

Old First Center for the Arts: Wil-
liam Gudenrath on harpsichord,
1/9, 10 pm, \$1.50; SF City College
Choir and Orchestra present
Mozart's "Requiem," 1/11, 4:30
pm, \$1.50; Classical guitarist
Philip Rosheger, 1/16, 10 pm,
\$1.50; Recorder and harpsichord
duets by Peter Hannan and William
William Pepper, 1/18, 4:30 pm,
\$2; all at Old First Presbyterian
Church, Van Ness/Sacramento,
SF, 776-5552.

Jose Ramon Flamenco Dancers,
1/9, 8:30 pm, at the Network
Coffeehouse, 1036 Bush, SF, \$1
donation at the door.

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"The Happy Prince," a new modern dance interpretation of Oscar Wilde's work, presented by the Xoregos Performing Company, 1/9-10 at 8:30 pm plus 1/9 at 4 pm, Xoregos Attic Theater, 70 Union/Battery, SF, 989-3167 or 986-2775, \$2.50-\$1.

Works by American composers Gershwin and Copland, as well as sonatas by Beethoven and Mozart performed by pianist Anatole Kitain, 1/9, 8:30 pm, Veterans Aud., Van Ness/McAllister, 2nd floor, SF, \$4, tickets at Macy's or call 527-3622.

Oakland Symphony Pops Concert, 1/10, 2:30 and 8:30 pm, with Chet Atkins featured in a medley of pop tunes, plus Rossini's "Wil-

liam Tell Overture" and other favorites. At the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$3.50.

Margaret Jenkins Dance Company presents a new dance created especially for the Live Oak Theater, 1/9-10, 8:15 pm, at Live Oak Theater, 1301 Shattuck/Berryman, Berk., 648-5278, 841-5580, or 849-4120, by donation, no reserved seats.

Bluegrass music benefit with the Good Ole Persons, the Coffrey Family Band, High Country, Ray Park and friends, and many other Northern California bluegrass musicians, 1/11, 1-7 pm, First Congregational Church, 432 Mason, SF, 282-5833, \$5 dona-

tion (benefit for the Coffrey Family).

Sunday Night concerts series: Meet the Composer, 1/11, music by Ted Kalman (and others) for clarinet with electric piano, guitar and tape delay systems; Mozart sonata series, part I, 1/18, with violinist Anne Crowden and pianist Donald Pippin; both 8:30 pm at the Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs.

Jazz at the Paramount, benefit concert for Keystone Korner, with the Grover Washington Jr. Sextet and the George Benson Quintet and String Quartet, 1/16, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.□

GAY

The New Mayor and Gay Rights, a discussion at the Unitarian Gay Caucus, 1/9, 7:30 pm, at the First Unitarian Church, Geary/Franklin, SF.

Cruising 201, not a class, but an evening for gay men, including a rap, snacks and dancing, led by Murray Edelman, 1/10, 7 pm-midnight, at Prometheus, 401 Florence Ave./Lytton, Palo Alto, 328-6137, \$4/\$2 students.

Group jogging: Ocean Beach run, 1/11, meet 10 am at the intersection of Lincoln and the Great Highway; Stow Lake Happy Birthday run, 1/18, the start of the third year of the group, meet 10 am at Stow Lake, Golden Gate Park, birthday cake will be served; for more info call 626-9081 or 626-1350.

Gay men's massage workshop, 1/17-18, held in SF, and led by a Lavender U. teacher, call 929-0883 for info and reservations, \$28 (negotiable).

Lesbian sexual fantasy rap group, with a special focus on S&M, Tues., 3-5 pm, at the Pacific Center, 2329 San Pablo, Berk., 841-6224.■

guardian classified

PERSONALS

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

ATTRACTIVE MALE, 32. Literate, witty, well to do, seeks aware, warm, good looking woman to 26, for a warm, caring, feeling and loving New Year in some beautiful place. Later meetings possibly by mutual consent. Guardian Box 10-14-L, 2700 19th St., SF 94110.

Single man in mid-thirties seeks working mother with young child for a responsible relationship, photo appreciated. Bob, 437 1/2 Hyde, #891, SF.

B/M will meet white females and couples for enjoyment. "Discreet." Nat., Guardian Box 10-14-M, 2700 19th St., SF 94110.

SF woman, 30, warm, enjoys life, needs thoughtful, aware, feeling male friends. Joy, 437 1/2 Hyde St., #906, SF, Ca. 94109.

Beautiful, intelligent, affectionate lady, early 20's, interested in travel, languages, photography, art, fashion, desires special, affluent, warm, gentleman for a rendezvous. Jane, Box 910, 437 1/2 Hyde St., SF, CA.

Is there a woman interested in attending a swinging party with a man whose wife says OK? Box 1034, Oakland 94604.

I am a W/M, 27, interested in meeting a female who is 5'10" to 6'3" in height and not under 150 lbs. I would like her to be open-minded on any subject, and somewhat athletically oriented. My main interests are tennis, swimming, jogging, and open-minded people. If there is a woman who meets the above, I will try my best to make you happy. John, Guardian Box 10-14-N, 2700 19th St., SF 94110.

Seek liberated female travel companion for European adventure. Share costs — leave late January. Ken, Guardian Box 10-14-K, 2700 19th St., SF, 94110.

Good-looking, easy-going W/M, 28, 6', 160, Blond Aries living on cozy boat in Sausalito. College grad, presently driving taxi and selling real estate seeks att. Caucasian female 20-28. Prefer vegetarian, non-smoker for nature walks, massage, friendship. Write Paul Jones, Guardian Box 10-14-H, 2700 19th St., SF, 94110. Photo exchanged.

SYNTHESIZERS

I would like to find a woman friend who is in tune with the nature of the Universe and who would like to collaborate in developing some new musical & video instruments, alpha wave machines, etc. I have a well-equipped workshop in SF. Thorsten, Box 6652, SF, 94101.

Mature, attractive, unattached female, well-travelled, well-rounded and well versed in the vicissitudes of life, would enjoy male companionship (over 40) of a similar persuasion. Write: Guardian Box 10-14-I, 2700 19th St., SF, CA 94110.

LIES MY MOTHER TOLD ME I'm planning a research project dealing with the maxims that our mothers bestowed on us. I'd like to make national, regional and sex comparisons of these prescriptions for living and would welcome all responses, funny or otherwise (preferably in your mother's exact words). Can't pay any money but if the project gets published I'll acknowledge all those used. Send yours to: Guardian Box 10-14-F, 2700 19th St., SF, 94110.

Lesbian/feminist, low-key, sometimes reclusive/moody, sometimes outrageous, rarely entertaining in crowds; enjoys talking, music, even going "out"; likes cats, books, poetry, fireplaces; seeks a woman who can bear the above and share/explains new things. Please write T.T., Guardian Box 10-14-G, 2700 19th St., SF, 94110.

MAN WANTS WOMAN

Man, 25, self-possessed, good-looking, not poor — not rich either, struggling writer in spare time, At home in city, more so in the Sierras. Tend toward Buddhist outlook, occasionally smoke an exotic herb, and am indifferent to bar scenes and Discos. "Dover Beach" and "Love Minus Zero/No Limit" should strike a chord in you. If you're tired of games, unfriendly sex and are truly not insane, Write Guardian Box 10-14-J, 2700 19th St., SF, 94110.

Dynamic, caring male, 20's, desires open, petite, fun loving woman. Box 111, 625 Post, SF.

Can two people recover the wholeness of being human through the relationship between them? Can we meet and find out? Guardian Box 10-14-D, 2700 19th St., SF, 94110.

I'm 28, having a baby in February, and am looking for a long-term relationship (marriage?) with a man, 28-32, who also values: Gestalt, nature, human liberation, physical health, natural foods, travel, plants, aesthetic environment, shared childcare. Guardian Box 10-14-A, 2700 19th St., SF, 94110.

Male flutist, 42, open & gentle, seeks unattached woman flutist, harpist, pianist or non-musician who enjoys the arts. Non-smoker only. Write to Musician, PO Box 31283, SF, 94131. Please include details about yourself and phone number.

Wendy Willis, happy 21st birthday!

Older, but still young in mind, wh.m., living in camper seeks fem. companion, Vietnamese, Amerindian, Japanese or Chinese, must be vegetarian, non-smoker, into yoga, tantrics, to travel Southwest, possibly Mexico, all expenses paid. Reply Box 10-14-C, Bay Guardian, 2700 19th St., SF, 94110.

Sensitive male, (34) joyful-somber, old yet young, wise but foolish, experienced and naive, active and quiet, intellectual yet emotional and non macho. Interested in arts, music, cinema, theatre, nature, travel, adventure, psychology, communication, centering, growth, discoveries — not perfect but striving. Seeks similar woman for sharing, giving and receiving, working through, growing ecstasies, fantasies, pains of life. Guardian Box 10-14-B, 2700 19th St., SF, 94110.

In order to protect your privacy, as of January 1, 1976, the Guardian classifieds will accept PERSONAL ads with Guardian or P. O. box addresses ONLY. No phone numbers or street addresses will be published. With this in mind, the charge for Guardian boxes will be lowered to \$1.25, which will hold your box open for one month. You may pick up responses in person at the Guardian office or provide us with a stamped, self-addressed manila envelope. This applies ONLY to ads in the PERSONALS category.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
File No. 16982

The following person is doing business as SUNDEALER SALES at 1277 8th Avenue, No. 105, San Francisco, California 94122.

Kenneth M. O'Brien, 1277 8th Avenue, No. 105, San Francisco, California 94122.

The business is conducted by individual:

Signed Kenneth M. O'Brien
This statement was filed with the County Clerk of the City and County of San Francisco, California on December 2, 1975.
Pub. Dates:
Dec. 18, 23, 1975, Jan. 8, 15, 1976.



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FICTITIOUS BUSINESS NAME STATEMENT

File No. 17009

The following person is doing business as: INFINITY COLLEGE at 135 Eureka St., San Francisco, California 94114.

Ronald Grubaugh, 135 Eureka St., San Francisco, California 94114.

This business is conducted by individual:

Signed Ronald Grubaugh
This statement was filed with the County Clerk of the City and County of San Francisco, California on December 4, 1975.

Pub. Dates:
Dec. 11, 18, 23, 1975, Jan. 8, 1976.

The Bay Guardian was adjudicated a newspaper of general circulation on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

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CHEAPOs

The Guardian Cheapos are a mini-bargain basement of items FOR SALE or WANTED. You can place a CHEAPO for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. ADS FOR FREE ITEMS WILL BE RUN FREE!! You must say it's free in the ad.) Send to GUARDIAN CHEAPOs, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.

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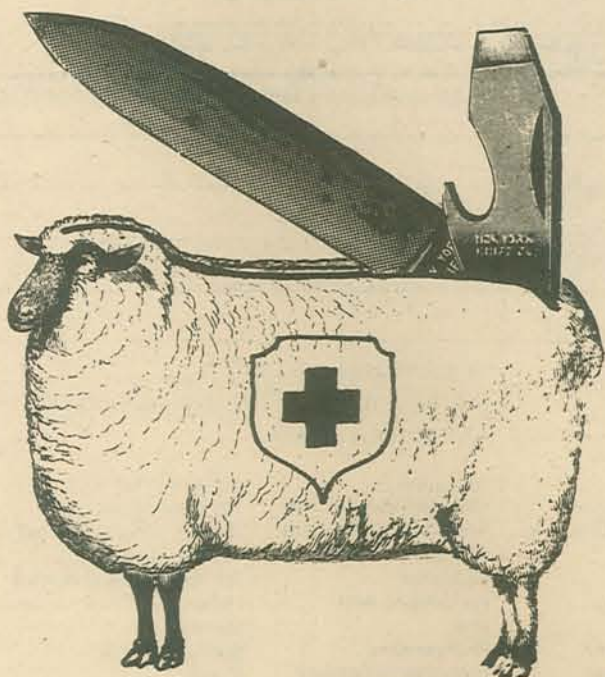
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A \$4.50 ad in the Guardian Classifieds brings you into their homes all over the Bay Area. 824-2506/more info.

Recycled Stereo WAREHOUSE
CLEARANCE SALE. Used stereo components. Close-out prices for bulk buyers. Large and Small Lots * Dealers * Rebuilders * Hobbyists. Hundreds of turntables and tape recorders. Speakers, some electronics. All sold as is. We also have assorted stereo gear with a 90-day parts and labor agreement. Call now. Michael Alliger, (415) 843-2831. 2797 Shattuck Ave., Berkeley.

EID'S TELEVISION

Berkeley

Free estimates - Quality, Honest Repair at Popular Rates. 25% Discount on all parts replaced, 6 month Guarantee on Work Done.

No Minimum Charge for Labor. We service all makes. B/W or color. Authorized RCA Service Dealer. 1702 Grove (near Virginia) Berkeley. 848-5000, Mon.-Sat. 11-6.

UNIQUE SERVICES

PRODUCERS

Take a listing in the BAY AREA VIDEO DIRECTORY! News, information, ads and more. For info and order form call Karen — 586-0626 (days).

VACATION/RETREATS

Kerosene Lit

WILBUR HOT SPRINGS

22 miles from nearest town
2 1/2 hours from SF
(916) 473-2306

RUSTIC OCEAN CABIN

Overlooking beach, near Bodega Bay. \$50/week-end. Call Jim 626-4849, leave address.

MAYACAMA MOUNTAIN

RETREAT

Available to groups for workshops, seminars, etc. Reasonable rates, beautiful country, 1 1/2 hours from SF. 11640 Highway 128, Calistoga, 94515, (707) 433-3927.

WOMEN

???PREGNANT???

FREE PREGNANCY TEST

Women helping women. Birth control/abortion counseling. Personal confidential abortion care. Med. referrals, 24 hr. Health Information Line.

WOMEN HELPING WOMEN
861-1302

WOMEN'S SWITCHBOARD

A free information and referral service for all women. Call 431-1414, 10 am-10 pm. Every day. We always need volunteers.

HOME SERVICES DIRECTORY

CARPENTRY

Experienced Journeyman Carpenter with first class equipment to handle any size job: restoration, fine cabinetry, remodeling inside & out. Reasonable hourly rates. 431-6451, 9 am-9 pm.

CAMP BROTHERS

HOME REMODELING

CERAMIC TILES, SHEETROCK
Windows & Door, Patio & Decks
Insured Licensed 566-5215

SOLID CARPENTER

PUTS IT TOGETHER!
Plumbing and Electrical expertise as well. The man to call is Ted. 922-5311 after 5:30 before 9:00 pm.

CARPETS & FLOORS

Creative and Natural Floor Refinishing. Reasonable Rates. Free estimates and excellent references. Call Bob Poulin, 681-7925.

Professional Carpet Cleaning Rotary and steam cleaning. High quality and reasonable rates. Call International Exchange, 653-6444.

Floor sanding, refinishing; light hauling, painting; low rates, Call David: 824-5349.

CLEANING

We will clean your house and re-finish furniture. Other odd jobs. Reasonable prices. 564-3584, weekdays.

Start this year with a clean house! Experienced, efficient, reliable housecleaning. References, \$4/hr. 626-4794.

DESIGN & RENOVATION

FREELANCE ARCHITECTURAL DESIGN
experienced in Renovation, Additions, Remodelings
call 843-3468 mon-thurs 6-8 pm
references furnished upon request—Reasonable

ELECTRICIAN

ELECTRICITY FRIGHTEN YOU?

I will install or remodel your wiring, repair motors and appliances. Install safety devices. I guarantee. \$9.50/hr. Call Kenneth, 548-4750.

GARDENING

GARDENING &

GARDENING CONSULTANT
Non-toxic insect control methods. Office and house plant care. Indoor, outdoor (work, design and maintenance). 843-4440, 444-7411.

GARDENING/LANDSCAPING
East Bay. Reasonable. Experienced. Barbara, 849-3429.

LOCKSMITH

LOCKSMITH

Protect yourself from rip-offs! Have a deadbolt installed. Locks installed on all doors at reasonable prices - guaranteed work. Call Larry at 456-8246, anytime.

DEADBOLT LOCKS INSTALLED
Protect Your Home Today! Fast. Professional Work. Lowest Cost, Free Estimate. Phone Joel, 776-2211.

MOVING & HAULING

Moving? Will move a couch or all your belongings in enclosed truck. Reasonable. 648-1765 Michael.

Any job that needs a truck. Call Tony at 431-9678.

MOVING ON WITH RON
Moving and hauling at real people's prices. 285-9846.

MOVING/HAULING. Fast-fair-friend-ly. We rush in where others fear to tread. Rush Brothers, 285-5463.

HEAVYWEIGHT MOVERS
Appliances, pianos, anything. Dollies and muscle. Call Matt, 333-7120.

NEW AGE TRANSPORT CO.

Moving, storage, 24 hour
Local, distant, 863-3333

GRANNY'S TRUCKERS

Moving - Delivery
When Dependability Counts
And Reasonable Rates
Call Rick - 861-1003

MOVING/HAULING \$7 HR.

including man and van. 2 hour minimum. Good work, two years experience. 285-0466.

SUNRISE TRUCKING

Moving, General Hauling. Garage, Basement and Yard cleaning at people's prices. Free estimate. 282-3639.

POOR RICHARD'S TRUCK SERVICE

Most friendly and efficient
824-7266
2 trucks to serve you

MOVE HAUL DELIVER

Fee or salvage in large, clean, enclosed 1 1/2-ton Van. Pads & Dollies. Free Estimate. 665-9380, Peter.

MISCELLANEOUS HOME SERVICES

GRANDMA'S HELPERS

Housecleaning, painting, carpentry. Excellent references available.
Call Grandma:
957-9300

WATERBED EXPERTS

Moving, Repair, Installation. Also have Frames, Mattresses, Heaters. "The Last Gasp" 655-7441

Handyman for small jobs-conscientious & reliable-Call 921-2621.

Quality wallpapering (painting). Experienced, reliable. Reasonable rates. 647-3462.

PAINTING

3 BROS. PAINTING

EXTRA CAREFUL
INTERIOR, EXTERIOR
RESIDENTIAL, COMMERCIAL
BRUSH OR SPRAY
PLASTERING
MASONRY, WALL PAPERING
397-2595

Primo Painting & Remodeling Carpentry & sheetrocking. Honest & hard-working. References available. Making money for land. David, 454-6036.

Womens' paint crew, interiors, exteriors, experienced, references, free estimates. Call 431-4764, 431-2726.

Painting or wallpapering done. Also linoleum or floor tiles laid. Most structural repairs, etc. Free estimates given. Jim & Bill. 864-8205, ext. 162.

Painting

House and Apartment, Exterior & Interior, very reasonable rates. Free estimate. Rich or Pete, 661-1469/861-4930.

Swan Painters

Victorian specialists, Sheetrock, craft carpentry. Light hauling. Reasonable rates. 282-1413.

A & Y PAINTING

Interior, exterior. House, apartment. Reasonable rates. Free estimate. Call Lori or Bob. 647-3149/648-2241.

PLUMBING

Ken's Plumbing

You name it, we do it.
981-2181

ALLIGATOR LIMITED
UNPARALLELED PLUMBING
Drains clogged? Gators in the pipes? Call the Alligator Men for all your plumbing needs. 661-7538 or 566-3966 or 332-9100.

WINDOW & GLASS REPAIR

WINDOW GLASS DELIVERED FREE
Cut to size or installed. MOBILE AUTO GLASS SERVICE. Low rates, work guaranteed. Dave, 849-2903.

Window Pain?

Fast, expert window repair, at low cost to you. Call 957-9300, ext. 46.

Broken Window?

I come out and fix for price of the glass plus \$5 labor. 332-9100.



The wisdom of the ages in the face of this Indian holy man, one of many photographs by Joseph Czarnecki on exhibit at the Center Gallery thru 1/31. At UC Extension, 55 Laguna, SF.

friday to friday

by Nancy Dunn
Deadline for next issue is
Wednesday, Jan. 7, noon.
★ indicates free admission

10 am-3 pm today members of the SF Rose Society demonstrate proper pruning technique in Golden Gate Park's Rose Garden, near Fulton/JFK Dr., SF, free. (In case of rain, 1/18, same time.)

sunday 11th

PILLS FOR PROFIT, a radical look at the drug industry in the US, including the documentary film "Do No Harm," part of the People's Medical School Forum series. 7:30 pm, United States Cafe, 1538 Haight, SF, 864-4413, free.

ANACHRONISM turned comedy of sorts, the 1936 antimarijuana film "Reefer Madness" gets big laughs from today's smokers. With Betty Boop, Laurel and Hardy and other shorts, 7 and 9 pm, Intersection, 756 Union, SF, 397-6061, \$1 donation.

SEXIST IT MAY BE, but it's still free for women tonight at the Longbranch, tonight and every Sunday at the Longbranch. Greg Kihn keeps everything moving, from 9 pm on. 2504 San Pablo, Berk., 848-9696, Men \$2.

HIS CARTOONS PRECEDE

him, as well as his reputation for cutting political comment. Herbert L. Block (Herblock), nationally syndicated Washington Post cartoonist, gives an illustrated lecture on the trade he knows so well. 4:30 pm, Wheeler Aud., UC Berkeley, 642-2561, free. The lecture kicks off an exhibit of political cartoons on the American Presidency, with samples from 1776 to 1976, at the University Art Museum, Berk., 1/13-2/22, 642-1438, free.

tuesday 13th

BUNUEL EN ESPANOL, a series of films made by Luis Bunuel between 1949-1955 in Mexico, many never before seen in the US. Tonight, the second in the series, "La Hija del Engano" ("Daughter of Deceit"), characteristic of Bunuel's parodies unto the absurd. 7:30 pm, at the SF Museum of Modern Art (formerly SF Museum of Art), Van Ness/McAllister, 4th floor, SF, 863-8800, \$1.50/\$1 museum members, srs.

ANOTHER SO-CALLED GIG

by the So-Called Band, a group of real virtuosos (including Jane Voss, Susie Rothfield and Marty Somberg) who play old time country music and blues. 9 pm at the Freight and Salvage, 1827 San Pablo, Berk., 548-1761, call for door charge.

VIDEOLETTERS, the loose distribution network of women's videotapes presents a tape of Bay Area dance collective Stepping Out, plus Videoletters from San Diego, Washington, D.C., and the California Institute for Women at Frontera. 7:30 pm, at the Full Moon Coffeehouse for women, 4416 18th St., SF, 864-9274, donation. (Also on women's night at Bishop's Coffeehouse, 1/16, 9 pm, 1437 Harrison, Oakl.)

BERKELEY POET David Henderson caused quit a stir with his first book "De Mayor of Harlem"; tonight he reads with Lewis MacAdams, director of the SF State Poetry Center. 8 pm, at Cody's Bookstore, Telegraph/Haste, Berk., 845-7852, donation.

thursday 15th

MAN OF MANY TALENTS,

Studs Terkel, broadcaster, actor, critic and author of "Working" and "Division Street: America," speaks on Working in America. Tonight at 8 pm, in the Main Theater of Lone Mountain College, 2800 Turk, SF, free.

HONORING THE DREAM

and dedication of slain civil rights leader Martin Luther King Jr. on his birthday, Merritt College and United East Oakland sponsor a program with speakers Dr. Ruth Love, Oakland school superintendent, and Raye Richardson of SF State's Black Studies Dept. 8 pm, Allen Temple Baptist Church, 8500 A St., Oakl., 531-2535, free.

INSOLVENTS TAKE HEART!

Pro Per Collective's legal information service sponsors a workshop on declaring bankruptcy without putting yourself further into debt to a lawyer. 7:30 pm, 1606 Bonita, Berk., 849-4512, free. (Other do-it-yourself legal workshops every Thursday in January.)

friday 16th

IN THE COMFORT

of your home listen in on a live broadcast of the SF Symphony concert. It's not quite the same sound as the Opera House, but you'll sure save a bundle. Ozawa conducts; the program includes Stravinsky's "Le Sacre du Printemps" and Haydn's "Symphony No. 102 in B flat." 8:30 pm, on KKHI, 1550 AM and 95.7 FM, free.

IT GROWS ON YOU:

Ida Geary, Bay Area naturalist, gives classes in plant identification and plant printing, five days a week starting today. Nature walks on Mondays, workshops on plant pressing, making herbariums and other topics Tuesdays thru Fridays. Begins today, 10 am-3 pm, Fort Point Promenade Classroom, Bldg. 672, Golden Gate National Recreation Area Promenade near Crissy Field, 626-0996 or 556-1693, free.

TALES OF TWO COUNTRIES:

two personal documentary films. "Companero" tells the story of executed Chilean singer Victor Jara; "Dreams and Nightmares" was made by Abe Osheroff (member of the Abraham Lincoln Brigade during the Spanish Civil War) in 1974 after he returned to Spain to examine the effects of Franco's regime. Osheroff presents his film in person. Both films at 7 and 9:30 pm, Pacific Film Archive, in the University Art Museum, 2621 Durant, Berk., 642-1124, \$1.

friday 9th

NOT EXACTLY ARTHUR

Murray's style, a seven-week dance course in Soul, Latin and Swing, including the Roller Coaster, the Bus Stop, the Double Bump and others. 8 pm Fridays, begins tonight, at the Piedmont Avenue School, 4314 Piedmont Ave., Oakl., \$1 per class. For more info, or for a complete schedule of winter dance classes call Oakland Park and Recreation Dept., 273-3871.

THROUGH THE FLOWER

and on to Butterfly Goddesses and Other Specimens, feminist artist Judy Chicago exhibits her new china paintings on porcelain. Through 1/31, Tuesday thru Saturday, 11 am-6 pm, at Quay/Ceramics Gallery, 560 Sutter, SF, 421-1958, free.

SAM ERVIN said Senate Bill 1

"would establish a police state" in the US by restricting freedom of the press, expanding the use of wiretaps, clamping down on public protest and more. The National Lawyers Guild and the New American Movement sponsor a public forum on the bill and the consequences of it. 7:30 pm, Mission United Church, 3621 23rd St./Capp, SF, 285-5066, 50¢ donation, childcare provided.

DANCING UP A STORM,

Dance Film Festival 1976, one week of video, films, slides, photographs, costumes and guest speakers on the art. The festival begins next Monday, and continues thru 1/24, at Lone Mountain College, SF. It is all free, but tickets must be reserved in advance by 1/10. For reservations and schedule info call 752-7000 ext. 247. For subscriptions send stamped self-addressed envelope to Dance Film Festival '76, Box 45, Lone Mountain College, 2800 Turk, SF 94118.

EARTHSHAKING GOSPEL

sounds from Donell Hickman and the SF Inspirational Choir. Part of Family Light Music School's Gospel and Jazz Festival, 8:30 pm, at the school, 303 Harbor Dr., Sausalito, 332-6051, \$4.

saturday 10th

TOAD THE MIME,

aka Antoinette Attell, launches a series of children's matinees with two performances at 10 am and noon, Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ children.



Women in Waiting, Diana Krevsky's lifesize work of painted and sculpted canvas, which she describes as "three generations of women, just waiting for something to happen in their lives." With more of her work (including a few commissioned portraits), plus recent collage/paintings by Joan Mocine. 1/9-26 at the American Cant Collective, 17th/Alabama, SF.

PUT YOUR TWO CENTS' worth into the round table radio discussion on the arts with Dance Spectrum's Carlos Carvajal; Joy McCloskey from SF Street Artists' Guild; author Theodore Roszak, Stephen Goldstein, director of SF Neighborhood Arts Project, and others. 8 pm to midnight on KQED FM, 88.5, with listener call-ins.

DETAINED

in this wooden house for several tens of days. . . because of immigration laws. These words begin a poem translated from Chinese inscriptions on the wall of immigrant detention barracks on Angel Island. At 8 pm tonight, more poems, photographs and a dance performance by members of the Asian American Dance Collective open an exhibit documenting the detention center that opened in 1909. The exhibit of drawings, silk-screens, photographs and castings of poems from the barracks continues thru 3/2, noon-5 pm weekdays, Jackson Street Gallery, 565 Jackson, SF, 982-7425, free.

GREEN THUMB OR NOT, it helps to know how to prune a rose bush to make it flourish. From

HUMMING BLUES, J. C. Burris squeezes out of his harmonica some of the best traditional blues you'll ever hear. Along with the Bloomfield, Gravenites, Naftalin Electric Blues Band, from 9:30 pm. In the back room of the Savoy Tivoli, 1438 Grant, SF, \$4 advance (dial TELETIX).

monday 12th

BRUSH UP AT THE BARRE

in the free ballet class for adults and young adults, taught by Richard Brown, formerly with Alvin Ailey's company. Every Monday, 6-7 pm, in Neighborhood Arts Theater, 220 Buchanan, SF, 558-2335.

JUST ONE CENTURY

, not two, since Jack London was born, but it's still a celebration. Slideshow/discussion with Professor James J. Rawls, tonight, 7 pm, Lurie Room, Main Library, Civic Center, SF. Plus a mixed media performance of slides and readings by the Julian Theatre on Wednesday, 7:30 pm, Marina Branch, Chestnut/Webster, SF, both free.

ARE YOU GAME for a night of backgammon, scrabble or chess? Every Tuesday is game night at the Sacred Grounds Coffee Home, bring your own games or use the house sets (50¢ deposit on the boards and pieces, returned when you turn in the game). Other board games and cards also available. From 8:30 pm, 2095 Hayes/Cole, SF, 287-3859, free.

HOME MOVIES

of a dictator: Eva Braun's color footage of Hitler at play are featured in "Swastika," a disturbing film on the rise of the Third Reich, woven mostly from film shot by Nazi supporters. 7 and 9:30 pm, Wheeler Aud., UC Berkeley, 642-2561, \$1.50, tickets only at the door, one hour before screening.

wednesday 14th

ENDANGERED SPECIES:

Whales. "In Search of the Bowhead" and "Orca," two award-winning films documenting the plight of the whales, presented by the Bay Area Sierra Club. 7:30 pm, in the Sailboat House, near Lake Merritt, in Lakeside Park, Oakl., free.